

THE Etude

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MAY, 1897.

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VOL. XV.

PHILADELPHIA, PA., MAY, 1897.

NO. 5

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Musical Items.

HOME.

THE dedication of the bronze statue of Ole Bull is fixed for May 17th, at Minneapolis.

ANTON SEIDL has been engaged to conduct the performances of "Parsifal" at Bayreuth during the coming season.

THE old Music Hall organ, once the pride of Boston, is to be sold at auction. For about thirteen years it has been stored in a shed at the back of the conservatory.

It is probably not generally known that a son of the great pianist, Muzio Clementi, is still living. This is the Rev. V. Clementi, settled as a clergyman in Peterboro', Ontario, Canada.

OLEAN, N. Y., is to have a musical festival, which will take place on May 4th and 5th. Rossini's "Stabat Mater" will be presented. Excerpts from oratorio will also be given, with a chorus of 120.

THE New York State Music Teachers' Association will meet at Binghamton, July 6th to 8th. It promises to be especially attractive this year because of the many famous soloists who will participate.

THE first music school in the United States, built at Salem, Conn., in 1839, was destroyed by fire a few weeks ago. It was called Music Vale Seminary and was established by Oramel Whittlesey, a piano manufacturer.

MR. LOUIS C. ELSON, of Boston, has accepted the chairmanship of the meeting to be devoted to musical journalism, which is one of the features of the Music Teachers' National Association Convention in New York next June.

A MOVEMENT is on foot to have Walter Damrosch placed at the head of Yale's department of music, and it

is believed that he would accept the position. He would certainly find it more profitable than giving Wagnerian opera in New York.

HORACE G. BIRD, composer, organist, and choral conductor, died recently at his home in Chicago. Mr. Bird conducted the music in the Wigwam when Abraham Lincoln was nominated for President, and organized the first musical union in Chicago.

THE annual examinations of the American College of Musicians will be held at 107 East Fourteenth Street, New York City, commencing Monday, June 21st, at 9.30 A.M. For particulars address Robert Bonner, 102 Williams Street, Providence, R. I.

A MAY Festival will be held at Moberly, Mo., May 26th, 27th, and 28th. There will be a chorus of 200 voices, orchestra, celebrated pianists, vocalists, etc. Prof. J. Goetze, of Moberly, has full charge of the meeting and intends to make it a success.

THE preparations for the National Saengerfest, which is to be held in Philadelphia during the week of June 21st, are on a scale of greater magnitude than any event ever attempted in that city since the Centennial Exposition. The largest auditorium ever used in that city will be erected.

The Missouri State Music Teachers' Association meets at Pertle Springs, Missouri, on June 16th, 17th, and 18th. It will be the largest meeting ever held, and there will be in attendance the representative teachers and some of the celebrated pianists of the country. They are sparing no expense to make it one of the largest affairs ever held in Missouri.

A KANSAS musical jubilee is to be held at Hutchinson, May 19th to 21st. There will be competitions for prizes, the adjudication of which will be conducted by Messrs. Frederic W. Root in the vocal department and Mr. Allan H. Spencer in the instrumental side. Both gentlemen will lecture and give recitals. At a similar jubilee about two years ago Mr. W. C. E. Seeboeck was adjudicator, and his report covered an entire page in the local newspapers. Among the contests are those for harp, 'cello, orchestra, piano solo, solos for all classes of voices, etc.

MR. WM. H. SHERWOOD will teach, give recitals, and play in concerts at the Chautauqua Assembly from July 12th to August 14th inclusive. He will play the Saint-Saëns G-minor concerto, with orchestra, at the Music Teachers' National Association Convention in New York, June 24th, and will also appear in recitals at the Michigan and New York State Music Teachers' Association meetings. He will conduct the examinations at the Toronto Conservatory and at St. Mary's School, Knoxville, Illinois, early in June. His sister, Eleanor Sherwood, is musical director of the last-named school.

THE directors of the Indianapolis May Music Festival have announced the programme for the ninth season. The list of principals includes Calvé, Ella Russell, De Vere, Sapio, Ffrangcon, Davies, Baron Berthold, Evan Williams, and the two local people, the prima

donna, Sara Layton Walker, and Oliver Willard Pierce, the pianist. In addition to the chorus of 400 voices there will be a children's chorus of 1000 voices for a matinee. The festival is to be under the direction of Frank Van der Stücken, with his symphony orchestra of 60 players from Cincinnati. The dates for the festival are May 20th, 21st, and 22d, with six performances.

MR. W. WAUGH LAUDER has arranged a musico-literary tour of Europe for the advantage of the young graduate, music student, singer, or pianist eager for knowledge. The excursionists will leave New York by the Cunard steamer *Umbria*, June 26th, and remain abroad until August 24th. All the old world centers will be visited, including particularly places of musical interest. At Bayreuth the stop made will be long enough to permit one to attend the performances of the second cycle of "Der Ring des Nibelungen." The homes and graves of Wagner, Liszt, Bach, Beethoven, Mozart, Schubert, Mendelssohn, and others, will be visited, and, taking all in all, this will be a very interesting trip for musicians to take.

UNUSUALLY active efforts are being put forth to make the next meeting of the Music Teachers' National Association a great success. Much of value is offered that is instructive as well as entertaining. This meeting bids fair to be the best attended and most valuable one in the history of this useful organization. Special railroad and hotel rates are offered, and several grand concerts and other valuable features that make of this meeting a grand festival, rather than one of the too common humdrum rounds of papers and recitals. New York and our other larger cities can furnish really first-class artists in the various departments of our art, and it is an education to attend a festival where such artists can be heard at their best. Address R. Huntington Woodman, 19 East Fourteenth Street, New York City, for tickets and for detail particulars of the meeting.

FOREIGN.

LAMOUREAUX's orchestra has had a great success in Germany.

EUGENE D'ALBERT is having success in Russia with his piano recitals.

SIR ARTHUR SULLIVAN is to receive \$10,000 for the new ballet he has composed for the Alhambra, London.

PINSUTI's well-known song, "True Till Death," recently changed hands in London for \$3000. There is money occasionally in a meritorious song; here is an instance.

MASCAGNI has sold the right of bringing out his latest opera, "Iris," a Japanese fairy-story, with text by Ligi, to a London opera company for 42,000 marks, a little over \$10,000.

VERDI is at work on an oratorio and not an opera as was reported some time since. He is working on it leisurely, however, and it will not be ready for a long time to come.

PADEREWSKI had a triumphant reception at the London Philharmonic Concert, where Sir Alexander Mackenzie's "Scottish Concerto," for piano and orchestra, was played for the first time.

It is rumored in London theatrical circles that some enthusiastic admirers of Wagner are considering a plan for the erection of a theater on the Bayreuth model a few miles outside the British metropolis.

SULLIVAN and Gilbert's comic operas have frequently been played in German, Italian, in Norwegian, and Dutch; "The Mikado," however, is now being translated into French for performances at Brussels.

DR. JOSEPH PARRY, the well-known Welsh musician, is putting the finishing touches to a new opera which will shortly be produced in South Wales. The work is entitled "King Arthur," and is founded on Malory's version of the legend.

THERE should be plenty of music in Buda-Pesth if it is true, as it is claimed to be, that the city contains 120 gypsy bands, numbering 997 performers, 32 wind bands, and 21 orchestras in which the players are women. The grand total is given as 2000 musicians in a population of half a million.

SGAMBATI has been called the "king of pianists—the one upon whom the mantle of his own beloved master, Liszt, seems to have fallen." He is the greatest of Italian piano and symphonic composers, the most dignified and commanding of directors, the most magnetic of teachers, it is said.

THE Theatrophone Company is now an established institution in Paris, and subscribers who do not want the trouble and expense of attending big first nights at the opera arrange with the company for switches that night. At the first performance of "Messidor" switches were booked for weeks in advance.

THE remains of Johannes Brahms will be buried between the tombs of Beethoven and Schubert. He left no legal will, only a letter to his publisher, Simcock, making the Society of Friends of Music the sole heir to his fortune of \$40,000 and the copyrights of his compositions, together with all his manuscripts and beautiful collections of autographs.

AN autograph score of Schubert's setting of the ninety-second Psalm has been found in the archives of the Jewish community in Vienna. The Psalm was written for Joseph Sulzer, a friend of Schubert's, and a famous singer of his day, but the composition was never used by the authorities of the Synagogue, as its character was not considered sufficiently appropriate to the Jewish ritual.

A CURIOUS order was received a short time ago from the Emperor of Morocco. It was for 80 clarionets for one band. As the instruments in question were all in one key, it is probable that they were to be played in unison. The effect upon an average man of 80 band clarionets blown simultaneously would be to create in him a wild desire to take to the woods and become an aborigine. Even to imagine such an ear-piercing combination sets one's tympanum quivering.

POINTS IN MUSIC TEACHING.

WHILE there is nothing new in the following, from the *British Musician*, the maxims set forth for the teacher's guidance are well put and apply to tutors in all departments of music, and they are worth preserving.

The key to success in music teaching is to do instead of to theorize; written or oral explanations have their uses, but practical demonstration is better.

Having a general idea of a piece of music, play it to the pupil—your performance is worth all the explanations that were ever spoken or written.

Translate your verbal theory into practice; show how a scherzo differs from an adagio; how an emotion of joy differs from an emotion of pain.

To bestow correct expression, not merely the pianos and fortes, rallentandos and accelerandos, but phrasing,

rhythmical feeling, and accentuation have to be noticed, and need all the care of both executant and teacher.

The art of accompanying soloists is very difficult, and many otherwise fine musicians of talent and good standing come to grief through it. Good practice in accompanying is secured by the teacher playing a solo in different styles; the accompanists will then be prepared to fall in with any conception felt by the soloist, should they be called upon to accompany a stranger.

Before placing a piece of music before a band, the teacher should study it thoroughly; make a mental (or, better still, a pencil) note of points where the pupils are likely to come to grief, and so be prepared to show them how to get over their difficulties.

No two pupils can be treated absolutely alike, either in a purely technical or musical sense. The teacher has to think out the artistic path for each pupil, and lead him or show him the way through it. This requires thought, and the expenditure of nervous and physical energy.

Teaching is nerve wearing. A vast amount of vital energy is constantly being expended, not only during teaching hours, but in the hours of private study and thought, which must daily be done.

MUSIC EDUCATION.

BY C. B. CADY.

I. PRELIMINARY.

A REQUEST comes to me to write something about "ear training" for THE ETUDE; but twenty odd years' experience, especially the last ten, has made it apparent that "ear training" is not what we want or need, but music education.

Ear training is a very vague term, musically considered, and may accidentally have some connection with music, but most often it obscures both music perception and conception.

Perception of differences of pitch—tone—is not music perception. Tones do not make music, nor is music made of tones, any more than chalk marks make geometry or geometry is made of chalk marks. A deaf Beethoven needs no ear training to catch the strain supernal. Tones are but the externalized form of thought that represent, or express, if you please, the consciousness of melody and harmony,—music.

Form or mode of expression does not make idea. Embodiment produces not thought and idea; idea and thought bring forth embodiment. What we need, and what so bungling a term as ear training may possibly stand for, is the awakening of consciousness to its music-conceptive power. Tones necessarily follow in thought, and can be externalized as the form or embodiment of such conceptions.

Music education, therefore, aims not at ear training, but development of music conception. If this be secured, the mental (not ear) capacity to recognize or perceive music's externalization—tones—will follow with logical certainty. Not he who thinks *tones* is a musician, but he who thinks music, whether he be seven, seventeen, or seventy, and whether he play the pianoforte or not. He who does not think music is not a musician, be he seven, seventeen, or seventy, and whether he play the pianoforte or not. Music education begins and ends not with piano playing nor tone hearing, but music thinking, music conceiving,—whether we can tune two strings within a hair's breadth or not. It is to be noted that, in my experience, those capable of discerning absolute pitch have been, as a rule, the most deaf to pure music ideas: the most difficult to deal with in respect of genuine music conception.

Stacked away on the shelves of public and private libraries are numberless books, the pages of which are covered with curious characters which conceal from the ignorance, but reveal to intelligence, the treasures of the music art. Music education means not only the awakening and development of a music consciousness, power to conceptively unfold music in thought, wholly apart from any instrument, but the mastery of the symbols of representation. It means such an understanding of music in its relation to written symbols as shall render the

student entirely independent of any instrument: make it possible for him to take down from the shelves of a library a symphony score and translate the characters upon its pages into music conceptions, as clearly as the geometrician translates written signs into geometric conceptions. It means the development of the capacity to represent music conceptions by means of the commonly accepted signs, or through the special forms of action the various instruments involve; that is, the notation of thought must be understood wholly in relation to thought; the actions expressive of thought must be understood wholly in relations to be evolved out of, and governed by, the specific mode of thought to be expressed.

Now, if "ear training" means all this, well and good; but in my experience, and judging from numerous articles and pamphlets on the subject, it practically fails to cover the essential elements, but gives us a "Hamlet" with Hamlet missing.

Music education, not ear training; music conception, not sense perception, is what, to my understanding, we need, and the only excuse for those articles is to be found in the desire to make clear this need, and practical means for realizing it in the consciousness of the student of music.

If the music education of the child is made the especial theme of these articles, let it be understood that it applies to the child of seventy as certainly as the child of seven. For he who has never thought or conceived music is musically considered as much a child at seventy as at seven, and has precisely the same mental process to go through.

(To be continued.)

PLAY WITH BRAINS.

ALL difficult parts of a composition, says Fanny Bloomfield-Zeisler, should be practiced separately, spending the most time on those which are the most difficult, of course.

It is well to play from the technical side first, but not to become tied to this plan, for one must be able to give a musical and expressional performance of a piece sometimes at first sight. This, of course, to some easy piece, and this applies to the great majority of teachers.

Very slow practice is essential. Perhaps do one passage ten times, then try it at its right tempo, and if it does not go correctly with ease, try it ten or a hundred times more, going slow enough to make every note of it certainly correct in all points. After the first reading, give an outline expression or a careful use of the best touch. Above all, play with brains. A good touch must always be used, and as soon as the mere technical difficulty is mastered variety of touch should be applied. However, the staccato touch can be used at the first reading, if the passage is one of some length.

After the piece goes well and is memorized, drop it for a few weeks and let it ripen, then take it up again, giving it a careful finish, and use the varieties of touch best adapted to bring out its content; in short, bring it up to the best that there is in you.

It is an economy of time to have more than one important piece in hand, practicing quite a time on one, and then rest your ears and brain by doing good work on another, alternating them even at the same sitting. It is more of a rest when the two pieces are quite unlike. Do not sit two hours at a time, and it is useless to practice over four hours a day. If you need eight or ten hours a day you will never be an artist; perhaps a pianist, surely never an artist.—*Kunkel's Mus. Review*.

—There is a beautiful and suggestive story told of an old musician and his pupil which we can all afford to take to heart. "Why," asked the master, "have you come back to Bologna? You are already the most accomplished singer in the world." "Because," answered the pupil, "I feel that I have not yet fairly begun to know how to sing." "Ah," replied his teacher, "that is what none of us will ever know in this world; for when we are young we have the voice, but not the art, and when we are old we have the art, but not the voice."—*Music Trade Review*.

PIANOFORTE STUDY. HINTS ON PIANO PLAYING.

BY ALEXANDER MCARTHUR,
Pupil of Rubinstein.

II. WHAT TO PLAY.

NOTHING is so fatal to success in piano playing as the attempt of immature players to master advanced pieces. In the first place, they get into a habit of slurring over difficulties that finally develops into incurable slovenliness; and, secondly, they become disheartened. After having practiced some difficult passage for hours and days, perhaps weeks, they begin to believe their hand is against them, or that talent is lacking, when, as often as not, it is simply a want of sufficient development. Worst of all, they work so hard over some beautiful composition that at last it becomes positively hateful to them.

In the earlier years of piano study, after the first drudgery of theory and some little mastery of technic have been accomplished, Clementi's sonatinas are undoubtedly the strongest basis on which to build a solid foundation in piano playing, with the help of "Czerny for Beginners." At least a year should be devoted to the study of these two peerless musical pedagogues.

Among students there are some who advance more rapidly than others; what takes some students a month to master will take others a year. But, after Clementi and Czerny have been systematically mastered, the two- and three-part "Inventions" of Bach should be taken up. The "Inventions" are in piano playing what the *pons asinorum*, or fourth proposition in Euclid, is to students: an excellent test of what may be expected in the future development of their gifts. After the "Inventions," Haydn, some Handel and Hummel, with the Cramer studies, are the best works to attack; and here the amateur and professional students will part company, the former contenting himself with Hiller, Heller, the shorter pieces of Mendelssohn, Rubinstein, Field's nocturnes, and the easier pieces of Weber and Schubert, while the latter, bracing himself up by a study of Clementi's "Gradus ad Parnassum"—the Tausig edition—and Bach's "Wohltemperiertes Clavier," will be well on the road to the mastery of Bach, Mozart, Beethoven, Chopin, and Schumann.

Of course, for the gifted amateur—one who intends to devote several hours daily and systematically to piano study—the entire course of piano study is open, but to the average every-day player Bach, Mozart, Beethoven, Chopin, and Schumann furnish art problems too difficult of solution.

What would one think of a student who, having painted or molded a little, should attempt to copy one of Raphael's frescoes or the classic features of the Apollo Belvidere?

Every one would cry out at once at the audacity; yet day after day, on all sides, we hear piano players who would be puzzled if asked to explain the sonata form, or even the ordinary musical terms, and who could not play a scale decently to save their souls. But these people unhesitatingly attempt to interpret the poetic thoughts of Chopin and present the sublime grandeur of Beethoven.

At the present day there are hardly half a dozen of our great pianists who are competent to give a just interpretation of Chopin or Schumann, and still fewer who can do the same with Beethoven. Yet amateurs whose flexibility of finger is undeveloped and whose musical faculty is *nil* will sit down to the op. 53 or 57 of Beethoven or the preludes of Chopin with as much *sang froid* as they do to their dinner.

It can not be too early impressed on the pianist that it is a greater accomplishment to play a Strauss waltz well than to play a Chopin waltz badly, inasmuch as there can be no question of the art value of the one and the art failure of the other.

Next to Chopin in the maltreatment which he receives at the hands of amateurs comes Mozart. I suppose there is no one who could explain why Mozart is relegated to the school-room; it is one of those astonishing regulations that crop up in every art, and which we

all accept like sheep. Certainly there is no composer harder to play than Mozart. He requires the most exquisite precision in rhythm, a touch and tone perfected to the highest degree, and a *legato* and *repose* in reading to be acquired only by years of struggle and labor. Yet ask nine out of ten rosebuds, on presentation in the drawing-rooms of London or New York, to play you some Mozart, and watch how their lips curl in contempt.

Mozart is beyond all young players and most grown ones. His music requires a technic polished to the highest degree in every detail, and, if you can play Mozart as he should be played, you can rest assured you are an artist.

After a certain proficiency has been reached in piano playing, every player should consult his hands and taste, and endeavor to find out what style suits him best. If he has long, slender, flexible fingers, Liszt and Mendelssohn will come easy to him; if a short, broad hand, Handel and Bach are apt to suit him. With long, slender fingers, he should cultivate velocity and brilliance; with short ones, power, tone, an easy staccato, and a clear, bell-like tone in trilling. It is a mistake for pianists to strive too much for that which they have not naturally. Try everything, but, if you have nimble fingers and a stiff wrist, do not neglect the fingers to give the wrist a chance; give the same attention to both.

The hand is largely, if not altogether, the master of destiny in piano playing. Some have a born gift for octave playing; some trill with the silvery equality of a canary-bird; others again have a fairy-like lightness of touch; but hardly one in ten thousand pianists possesses all these qualities.

Square pegs can not fit into round holes, and every pianist, while striving to overcome his weak points, should do all in his power to bring his strong points to perfection,—especially amateurs. Professional students are required, if they have not all gifts naturally, to acquire those that are lacking; not so amateurs. The latter have not time for everything, and should make the best of gifts that come naturally, letting the others go gracefully. Generally speaking, one's individual taste is the best guide to one's possibility; but, where there is doubt, a good teacher can always lead the way.

Students will find that there is nothing like sticking to one set of exercises or studies. As a rule, every teacher has his or her pet studies, but the Czerny studies, or, at least, some of them,—life would be too short to wade through all the studies Czerny has written,—with Cramer and the Clementi-Tausig "Gradus ad Parnassum," will leave a student ready to face anything. Czerny gives velocity, Cramer *legato*, and Clementi-Tausig grasp.

If students wish to combine business with pleasure, there is no one equal to Scarlatti; and, as for old Bach, he is "the staff of life," as Schumann tells us.

MASSAGE AS A MEANS FOR DEVELOPING SUPPLENESS IN THE FINGERS.

MASSAGE will undoubtedly be found of great benefit to the hands in making them flexible, and in facilitating the process of keeping them in good playing condition; but nothing, of course, will ever do away with the necessity of keyboard practice. It is very desirable to enlist the services of some one of your own family to assist in the operation, or to arrange with a friend on a reciprocal basis; as it is of great importance to have regular and systematic treatment, and recourse to a professional operator is apt to be rather expensive, and not always practicable.

Before beginning operations, take a large square of paper, and draw an outline of each hand placed flat upon the paper, spreading the fingers well apart, and showing the greatest reach possible in all directions. Date the diagram for reference.

The arm and hand to be massaged must be perfectly supple, and the one massaging must endeavor during the kneading and stretching to go below the mere surface, and have the effect felt among all the various muscles and ligaments that comprise the hand and arm. Merely rubbing the outside of a member does very little toward development.

1. Stretch and knead the muscles and ligaments between the thumb and body of the hand.

2. Knead the upper part of the hand just below the wrist.

3. Knead the lower part of the hand.

4. Knead and loosen the ligaments and muscles between the metacarpal joint of the thumb and the body of the hand; then between the first joints of the second and third, third and fourth, and fourth and fifth fingers.

5. Up-and-down movement of each finger, with finger well curved; action at the first joints.

6. Rotary motion of each finger, first to the right, then to the left.

7. Stretching between the first and fifth, second and third, third and fourth, and fourth and fifth fingers, stretching the fingers apart and working them gently.

8. Up-and-down movement of the second, third, fourth, and fifth fingers, *taken together*; action at first joints, fingers well curved, similar to the fifth movement.

9. Rotary movement with same fingers *taken together*, similar to the sixth movement.

10. Up-and-down movements of the hand at the wrist-joint.

11. Rotary movement of the hand at the wrist-joint, first to the right, then to the left.

12. Shake the hand and arm lightly and quickly, taking hold of the hand on the little-finger side and on the thumb side; again, by taking hold of the fingers with one hand while supporting the wrist with the other.

13. Massage of arm and shoulder.

14. Shake the arm thoroughly.

After some weeks' work, outline the hand again directly over the previous drawing, and without doubt you will be quite surprised at the result. Usually the reach between thumb and fifth finger has increased from $\frac{3}{4}$ of an inch to over an inch, and between the other fingers proportionately.

Again, a performer having but little time to devote to his practice will find that twenty minutes or more each day devoted to massage will equal over an hour's practice, and tend to keep him in a condition ready to do his best work at any time.—FREDERIC MARINER, in *Pianist and Organist*.

WHEELBARROW FOLK.—There are a good many children, and some grown people, who go like a wheelbarrow; that is, they go just as far as you push them, and when you stop they stop. You tell them to do a thing and they do it, and that is all they will do. If you want a thing done, you must tell them to do it again; you want it done forty times, you must tell them forty times to do it.

There are other people who, when you set them going, can keep on themselves. They have some "go" in them. If you tell them to-day that you want a thing done, to-morrow you will find the same thing done without telling them. If you complain that a thing has been neglected this week, next week they will see that it is not neglected.

There is a great deal of difference in the value of these two kinds of people, because the wheelbarrow kind of folk need somebody to run them just as much as a machine needs somebody to attend it. They only go while you watch them and push them; so, if you have one such person at work, you must employ another to watch him and keep him going; but if you have one of the other kind at work, he will watch himself, do his work, and make you no trouble about it.

It is very important for all boys and girls to decide which class they will belong to; whether they will be wheelbarrow folk—that is, go as far as they are pushed and then stop—or whether they can be depended upon to keep in motion after they are once started. Boys and girls who must be told what to do and watched while they do it are not worth their salt; but if a person can do a thing with once telling, and continue doing it without further care, such a person is worth more than gold.

—Nobody likes to be nobody, but everybody is pleased to think himself somebody; but when everybody thinks himself somebody, he generally thinks everybody else is nobody.

MUSIC FOR PIANO STUDENTS.

BY JOHN SILVESTER.

By student we mean one who is working with the idea of some time entering the profession, either as player or teacher. Some one has said, "Music for the student should be selected with as much care as drugs are selected and administered by a doctor." Of course, the only person to do this is the teacher. The writer believes that more injury is done to students by improperly selecting and grading their work than from all other causes combined. In meeting a new student for the first lesson,—one who has, perhaps, been taking lessons for years,—how common it is to be told that he has had the Beethoven sonatas, the Liszt rhapsodies, etc., without understanding in the slightest degree any part of them, or being able to play any of them correctly. The student who is given such works without due preparation and careful leading through the compositions of the great men who preceded these great lights of the world of music will, in all probability, never be able to play or properly appreciate them. How many students have taken Beethoven's Sonata, Op. 13 ("Pathétique"), and the Op. 27, No. 2 ("Moonlight"), without playing a note of Haydn, Mozart, Clementi, Dussek, and other fore-runners of that great master? I would here especially urge the importance of a critical, analytical study of Haydn and Mozart as a preparation for Beethoven.

Of late, Haydn has been sadly neglected. We sometimes see his "Fantasia (Variations) in F Minor" on a programme, but that seems to be all we want of genial Papa Haydn's piano music. Haydn is considered the father of the sonata, and the writer would recommend the piano student to get his "First Book of Sonatas" before commencing Beethoven. Most of these are unsurpassed for spontaneous flow of melody; the harmony is never obscure, and in the writer's opinion they admirably prepare the student for the Beethoven sonatas of the first period. Hummel was a contemporary of Beethoven's, and we may say was overshadowed by the great master, but some of his compositions abundantly repay the student for the time spent on them, and should be studied before the Beethoven sonatas.

To come now to the romantic school: a good dose of Mendelssohn is not out of place before taking up Schumann, Chopin, Liszt, etc. Mendelssohn seems to be very much out of fashion now; his compositions are "conspicuous by their absence" from the average programme, and very seldom played with a proper understanding. The principal thing seems to be to see how fast one can play the notes. I have heard more than one modern virtuoso play the concertos as if the sole idea in the performer's mind was to get through as quickly as possible. The caprices, the "Songs Without Words," and the concertos are models of elegance and refinement, have abundant "passage work," and are full of originality. The student can make no mistake in devoting some time to the careful study of the above-mentioned works of one who deserves a place in the front rank of contributors to the literature of the piano.

MUSICAL FORM.

Just as soon as a student commences to play the simplest pieces he should be taught to analyze the form and structure of them. This should be a part of the regular lesson. We can never overestimate the value of the systematic study of musical form; it helps the student observe the relations and connections and the laws which rule in the realm of music; it thereby assists the memory, for memory depends upon association, and the more we can connect a thing with the principles it illustrates the more easily it will be remembered; it tends to better performance,—he knows where he is going and why; he knows the effect his work should produce, and the effects to which it is leading. Musical form—like theory—classifies, binds things together, and tickets them.

The student may go on performing fugues, sonatas, etc., for years without seeing their beauty of structure or enjoying them as he would if he had been led to analyze and understand the various musical replies and fugal

THE ETUDE

entries which adorn and beautify such works. In conclusion, musical form tells the student what to expect, and helps him to remember, besides giving him the great pleasure of appreciating the various relations of one part of a work to another.

LIKE UNTO A MAGNET.

BY KATHARINE HASSON.

THE power of thought goes out from each and every one of us, whether we know it or not, and does its silent but certain work. How necessary, then, it is to have one's thoughts of the kind to elevate and strengthen those with whom we come in contact. Especially is this true in the case of those who teach. They are called upon constantly to give out, as it were, a part of themselves.

I once heard a music teacher say that if he had known how many trials he would have to encounter in the way of dull or hopelessly inattentive scholars, he would never have studied to be a teacher. This set me to thinking about another teacher of music with whom I was acquainted. He had, I knew, undergone a rigid course of instruction himself, so I knew he would demand a high degree of perfection from his pupils.

He taught, a part of each week, in a little country town where, as it seemed to me, the pupils were unusually dull and hard to do anything with, the most of them having spent the greater part of their lives on ranches, a thing not calculated to brighten the intellect. I was personally acquainted with some of the members of his class, and when I compared their seeming stupidity with his ability and ambition, I wondered how he could be so cheerful and seem to take so much interest in each individual pupil. As time went on my curiosity grew to such proportions as to render silence on the subject a further impossibility.

So I asked him one day, at the close of a pupils' recital, "How did you manage to teach those dull children so much, and how in the world did you ever get them up here before all these people without dying at the thought of failure?"

He looked at me gravely for an instant and then laughed, as he answered my question by asking another: "Have you ever heard of mental science or mental suggestion?"

I answered that I had, but that I did not see how it could possibly be brought to work on people who seemed to have no capacity for thinking anything, even if the thoughts were supplied.

"Well," he answered, slowly, "it is such a large subject, and one must grow into it little by little, I scarcely know where to commence. Besides, you know language was invented to disguise, so I am not quite sure that I could ever make my meaning clear if I talked from now until the end of time. The subject must first appeal to your intellect and then to your ears, and when you get it into your heart it begins to show forth blossoms."

I listened attentively to all he had to say on that day and on many subsequent occasions, and would be glad to repeat everything, but it would require too much space. I can, however, give the main thoughts which had been helpful to him in his work, with the hope that others may find them equally so.

To begin with, one must hold one's nerves in check, keeping them quieted with the oft-repeated assertion that there is really nothing to be nervous about. Jumping, tingling nerves have a way of making themselves known to every one, even though the unfortunate and unwilling possessor may be making every effort to still their gymnastics. Like creates like; so the pupils at once responded to his quiet state, especially as he took occasion to remind them—mentally, of course—that all was well, and that there was nothing to make them nervous.

This plan worked so well that he at once attempted to improve upon it by furnishing them the necessary brain, as it were, thereby making a grave mistake. He was electrified one day by having a pupil tell him that just

so long as he remained she seemed to possess an unlimited capacity for remembering and understanding, but as soon as he departed her comprehension departed also.

This caused him to reflect upon the fact that mistakes are teachers, so he set about finding a remedy for this error, which he finally discovered within himself.

He possessed unlimited faith in his own ability to make the most out of each pupil, so instead of furnishing the comprehension, as he had unconsciously been doing, he established in the consciousness of each scholar a faith in himself and his own ability. After much thought along these lines he finally evolved a few ideas, which thereafter formed the basis of his course of action. The rules were few and simple, and were something like this:

He never allowed himself to become worried about a pupil, but maintained a calm faith in his own ability to bring that pupil out of his difficulties, holding strongly, at the same time, the pupil's faith in himself.

He refused to listen to that tormenting little voice which so often forces itself upon a teacher's consciousness by whispering that such a pupil is hopelessly dull, but, having the utmost faith in the spoken word, he asserted upon every favorable occasion that the child was bright, and at the same time holding mentally to the best there was in the child.

He called for determination in each scholar, and each in turn responded to the call with the necessary article. Determination brought courage, and courage brought success.

When he was tempted to become discouraged and to look upon life as one dull, monotonous round of work, he toned himself up by reminding his inner consciousness that he was a magnet to attract to himself whatever he needed, and that he needed pleasure and happiness. "According to what you expect, whether you will it so or not, shall it be unto you."

RUBINSTEIN'S THOUGHTS.

THE musical public undoubtedly likes to be imposed upon. What is the reason—stupidity, indifference, or contempt? I have come to the conclusion that scorn is at the bottom of it, and so it will be as long as art is regarded merely as a pleasant pastime, not as a serious factor entering into human life.

* * * *

If I had my way about it I would make instruction in piano playing compulsory, in order to teach the men and women of the future one way to get over their troubles.

* * * *

A young girl laughs at the man of sixty who talks of love to her; the public has the same right to ridicule the artist of very advanced age who sings to it of love.

* * * *

If I hear some one criticize a musical composition by the hackneyed phrase: "Yes, very good, but cold; it doesn't penetrate to the soul," I feel like asking him or her: "What soul? Yours or somebody else's?" And at the same time it always reminds me of an American friend who, at the close of a concert in which I had played compositions by Bach, Beethoven, Schubert, Schumann, Chopin, and others, asked me: "Oh, yes, my boy; you play very well, but why don't you play something for the soul?"

* * * *

Never judge a master's work by the efforts of his pupil; the pupil may be ever so talented, his work is necessarily non-scholarly.

* * * *

I prefer the piano to any other instrument, because it is a musical entity; all other instruments, including the human voice, are fragmentary to a certain extent.

MY FELLOW-STUDENTS.

BY E. M. TREVENEN DAWSON.

WHAT an excellent place a musical institution is for the study of every variety of character,—chiefly *female* character, so far as the present writer is concerned, for, necessarily, her opportunities of studying the opposite sex were limited, in comparison to those afforded by compulsory companionship with some hundreds of "lady students" during several years' attendance.

These "lady students" were of all sorts, from the dilettante amateur who combined the least possible amount of work with the greatest possible amount of talk, only staying at the academy one term, or perhaps two, to the thoroughgoing professional who practiced eight or ten hours a day and went in regularly, year by year, for all the medals and diplomas at all within her reach; and from the child prodigy of six years to the married lady of uncertain age, who was the bugbear of all the class lessons, with her insatiable queries and determined monopoly of the master's attention.

In these slight—but entirely veracious—sketches, what more appropriate than to begin with reminiscences of

THE CHILD PRODIGY,

that being the youngest and, at the same time, one of the most striking types.

The child prodigy has one great advantage over her maturer rivals,—she is not nervous. She will perform in a concert-room before a large audience, for the first time, with perfect calmness and an enviable control over her fingers. Then, again, she conquers difficulties with an ease unknown to the ordinary student, who achieves like results only by long and strenuous practice. Well do I remember a mite of eight playing at an academy concert one of the most difficult of DeBeriot's concertos—with which I myself had long been struggling (!)—with the greatest brilliancy and accuracy, yet with no apparent effort. Anything more clear and delicate than her staccato bowing I have rarely heard, and oh! what months—not to say years—of practice it takes older students to master that style.

It is not *only* brilliancy or accuracy, however, that such children achieve, for I have heard a fellow-student of the mature age of ten play the "Moonlight Sonata" with such expression and "style" as would have done credit to a full-fledged musician.

Should she not, however, be such a prodigy of the first water, her size still gives the child an immense advantage over bigger rivals. The instant she appears on the platform all the ladies in the audience are sure to exclaim, "Oh, what a little dear!" or "What a mite! Is she really going to play?" Then, as she begins: "Just look at her tiny little hands! How ever does she manage to stretch an octave?"—and so on to the end of the piece.

Yet even to the small size which excites so much wonder and admiration there are drawbacks. For I have often watched a small violinist at a concert vainly endeavoring to "tune up," owing to her little fingers not being strong enough to turn the pegs, until her master has had to emerge from the green-room or, more often, from among the audience to perform that necessary operation for her. Moreover, I can call to mind one tiny genius, aged six, about whom, on the first day of her entering the academy, the whispered remark went the rounds, "Did you see? She has actually brought a *kit*. Her hands are not large enough for a violin." Then most of the small pianists were unable to reach the pedals; for that was before the days when little Joseph Hofmann first appeared and introduced a contrivance for bringing them nearer his feet. So it is clear there were a few disadvantages, at least.

I am sorry to say that, at least in *my* experience, the child prodigy is a consequential little person, and apt to look down on her fellow-students, and to speak disparagingly of their efforts. Generally, too,—but there are exceptions, happily,—she is unchildlike and rather too forward for her age, and takes praise and applause as a matter of course. She is, therefore, rarely a favorite with the other students, or, what at first surprised me far more, with the teachers either. Later, I

found out the reason for this last. Indeed, one teacher of the first rank used to say openly that he did not care for prodigies, for they never came to anything. Another told me himself that it was merely a gift of close and clever *imitation*, such as a monkey might possess (!), which caused such children to excel, and that as they grow older this imitative faculty decreases, so that by the time they are in their teens the power is entirely lost. This theory is certainly the most satisfactory one I know of, to account for the fact that hardly a single child prodigy ever becomes a first-rate musician. As a rule, they entirely disappear and are forgotten when they are between twelve and fifteen, and one seeks in vain to discover the fate of those juvenile "geniuses" (?) whose piano or violin performances not long since threw their more plodding elders completely into the shade.

Of the second type of students,

THE EMBRYO PROFESSIONAL,

there is a much larger number. Many of them come from professional (musical) families, and most of them are hard workers. These are on friendly, if not familiar, terms not only with their contemporaries, but with the majority of the older girls,—silver and gold medalists, or what not,—and even make overtures of friendship to that dreadful little person, the child prodigy, although with but little success.

It is common enough to find two or more sisters of this type studying under the same masters, and keeping abreast in the matter of medals. And here I may remark a very curious thing: that where two sisters studied the same instrument, it was invariably my experience that the younger one showed the most promise. Understand, I do not assert that it really *is* so, only that such was my own experience during several years of studentship. For example, there were two sisters, both very promising pianists, learning of the same teacher, and both silver medalists; one aged fifteen, the other thirteen. The elder was preparing to play at a students' concert, and had been practicing up her piece (with orchestra) for months. Just a week before the concert was to take place one of her fingers gathered, making it impossible for her to play. During that week the younger girl learned this same piece, and, notwithstanding the shortness of her preparation, performed it at the concert with far more spirit and a far better touch than her sister had shown. It is pleasant to be able to add that there was never any jealousy between the sisters.

The genuine students of this class are, as a rule, happy and good-tempered, independent, and well able to go about alone; as, for instance, one pianist of fourteen who used to come up to town alone once a week, returning, after her lessons, in the evening. They have heard most of the best performers, and have a good deal of shrewd knowledge of "behind the scenes." They talk much of music and musical doings, yet enjoy story-books and other things. They are, on the whole, sensibly brought up, and not overworked, three to four hours daily being the average amount of practice. I recollect one talented girl of thirteen, already a medalist, confiding to me with naïve delight that her teacher had just given her permission to practice *four* hours daily, instead of three, as heretofore.

This is the bright side of the picture. But, alas! there is a dark one: as a vision rises before me of two miserable-looking girls, pale and stunted, with rounded shoulders, flat, narrow chests, and unhappy faces. These were Hilda and Julia Thornton, who were brought to the academy at the ages of twelve and ten, respectively, by their father. He was a little man, with grizzled hair, small eyes, and an ominous scowl, and he had made up his mind that his two motherless children were to become professionals of the first order, and to dazzle the world. To that end he frequently accompanied them to the academy, and catechized their teachers as to their progress, while at home he made them work *six* hours a day, each, at the violin, and *two* hours at harmony. Then, by the second term, Hilda and Julia were made to learn the piano as well, and to this gave *four* hours daily in addition. Just think of it!

It was with difficulty any one could get them to speak at all, and, indeed, they looked so sullen, discontented, and unattractive at first that few cared to try. How-

ever, Julia, the younger one, proving a trifle more accessible than her sister, a few scraps of information were eventually pumped out of her. One friendly young medalist objected, "But if you practice the violin six hours and the piano four, and then do harmony besides, how can you find time to go out?" "We never go for walks," responded Julia, gloomily, "and the only time we go outside the house is when we come here for our lessons."

Was it any wonder, therefore, that these two poor children grew daily paler and more narrow-chested, or that after a few terms of this régime the elder for once broke through her sullen reserve to exclaim vindictively, "I *hate* music!"

Hilda and Julia never laughed, and were, not unnaturally, decidedly bad-tempered and ungracious in manner, repelling all advances; but we all pitied them too much to resent it. It was, at all events, a relief to know that the days spent at the academy were the happiest in their lives. There the Thorntons perforce met other girls of their own age and found every one at least *willing* to be friendly; while it was surely something to get away for a little from that hard and exacting taskmaster, their father, and win instead from their teachers the rare luxury of praise. For, strange as it may seem, their hatred of music and enforced drudgery did not prevent the sisters from becoming very good violinists, though not such dazzling "stars" as their father desired. For, after studying at the academy for several years, and gaining, I believe, every medal and diploma possible for violinists, they were sent to a foreign conservatoire, and since then are doing very well as performers and teachers. And this, by the way, was another of those cases where the younger sister excelled the elder.

THE MUSIC CURE AGAIN.

IN connection with the music cure, about which we are hearing a great deal now, the following story illustrating its efficacy is related:

"A child of three was suddenly seized with trembling in the middle of the night; her eyes were wide open and remained so, while from time to time she muttered an unintelligible sentence. In spite of the administration of bromide of sodium the attacks did not cease, but recurred every night. M. Bestchinsky then had recourse to music, choosing a piece of a melancholy nature. Under the influence of a waltz in C-minor, by Chopin, played every evening before bedtime, the child slept quietly without waking. On one occasion she was put to bed without music, at M. Bestchinsky's request, to make sure of the real effect of the music, and an attack occurred, though less severe than before. The following day the music was resumed, and no more attacks occurred. The seances were gradually given up, and after a month were stopped altogether, as there then appeared to be no further risk of an attack; and, in fact, the child had no more night attacks."—*Werner's Magazine*.

APPOGIATURAS AND PASSING NOTES.

COMPOSE in haste, repent at leisure.

Lavedan said: "There is something of one's soul in one's voice."

Wagner used to say: "The musicians call me a poet; the poets call me a musician."

Composers have no biographies; their memoirs are written in their works.

It would be well if students bore in mind the fact that not quantity, but quality of practice, is the main essential.

Pianists, do not feel flattered when told you have a delicate touch; that is a quality possessed by any fairly successful pickpocket.

Strange laws prevail in the music world. For instance: A young composer is praised when he imitates Bach or Beethoven; blamed when he imitates Wagner.

Why do persons ask, "Who is the greatest pianist?" They never seem anxious to know who is the greatest poet, or novelist, or painter, or sculptor.—*The Presto*.

MOZART'S JOURNEY FROM VIENNA TO PRAGUE.

A ROMANCE OF HIS PRIVATE LIFE.

BY EDUARD MÖRIKE.

Translated for THE ETUDE by F. LEONARD.

VI.

Mozart was now more pleased with his purchase than ever. But his interest was to become still greater. For, in a moment, as the girl passed near, the tinker called out, "Well, Crescenz, how is your friend the locksmith? Will he soon be filing his own iron?"

"Oh," she answered without stopping, "the iron is still growing in the mountain."

"She is a good goose," said the tinsmith. "For a long time she kept house for her stepfather, and took care of him when he was ill, and after he died it came out that he had spent all her money. Since that she has lived with her uncle, and she is a treasure, in the shop, in the inn, and with the children. There is a fine young apprentice who would have liked to marry her long ago, but there is a hitch somewhere."

"How so? Has he nothing to live on?"

"They both have saved a little, but not enough. Now comes word of a good situation and a part of a house in Ghent. Her uncle could easily lend them the little money that they need, but of course he will not let her go. He has good friends to advise him, and finds all sorts of objections."

"The wretch," cried Mozart, so loud that the other looked around anxiously, fearing that they might have been overheard. "And is there no one who could speak a good word for her or could show the fellow a fist? The villain! We will get the best of him yet."

The tinker was on thorns. He tried, clumsily enough, to moderate his statements, and almost contradicted himself. But Mozart would not listen. "Shame on you, how you chatter! That's just the way with all of you as soon as you have to answer for anything!" And with that he turned on his heel and left the astonished tinker. He hastened to the girl, who was busy with new guests: "Come early to-morrow, and give my respects to your good friend. I hope that your affairs will prosper." She was too busy and too much surprised to thank him.

He retraced his way to the city at a quick pace, for the incident had stirred his blood. Wholly occupied with the affairs of the poor young couple, he ran over in his mind a list of his friends and acquaintances who might be able to help them. Then, since it was necessary to have more particulars from the girl before he could decide upon any step, he dismissed the subject from his thoughts and hastened eagerly toward home.

He confidently expected a more than cordial welcome and a kiss at the door, and longing redoubled his haste. Presently the postman called to him and handed him a small but heavy parcel, which was addressed in a fair, clear hand. He stepped into the first shop to give the messenger his receipt, but when once in the street again his impatience was not to be checked, and he broke the seal, and now walking, now standing still, he devoured his letter.

"I was sitting at my sewing-table," continued Madame Mozart, in her story, "and heard my husband come upstairs and ask the servant for me. His step and tone were more cheerful and gay than I had expected, and more so than I quite liked. He went first to his room, but came immediately to me. 'Good-evening!' he said. I answered him quietly, without looking up. After walking across the room once or twice, with a smothered yawn he took up the fly-clap from behind the door,—a most unusual proceeding,—and remarking, 'Where do all these flies come from?' began to slap about, as loudly as possible. The noise is particularly unpleasant to him, and I had been careful not to let him hear it. 'H'm,' I thought, 'when he does it himself it's another matter.' Besides, I had not noticed many flies. His strange behavior vexed me much. 'Six at a blow!' he cried. 'Do you see?' No answer. Then he laid something on the table before me, so near that I could not help seeing it without lifting my eyes from my work. It was nothing less than a heap of ducats. He kept on with

his nonsense behind my back, talking to himself, and giving a slap now and then. 'The disagreeable good-for-nothing beasts! What were they put in the world for?' Pitsch. 'To be killed, I suppose!' Patsch. 'Natural history teaches us how rapidly their numbers multiply.' Pitsch, patsch. 'In my house they are soon dispatched. Ah, maledette! desperate! Here are twenty more. Do you want them?' And he came and laid down another pile of gold. I had had hard work to keep from laughing, and could hold out no longer. He fell on my neck and we laughed as if for a wager.

"But where did the money come from?" I asked, as he shook the last pieces from the roll. 'From Prince Esterhazy,* through Haydn. Read the letter.' I read:

"EISENSTADT, ETC.

"My good friend.—His Highness has, to my great delight, entrusted me with the errand of sending to you these 60 ducats. We have been playing your quartettes again, and his Highness was even more charmed and delighted than at the first hearing, three months ago. He said to me (I must write it word for word): 'When Mozart dedicated these works to you, he thought to honor you alone. Yet he can not take it amiss if I find in them a compliment to myself also. Tell him that I think as highly of his genius as you do, and more than that he could not wish.' 'Amen,' said I. Are you satisfied?"

"Postscript (for the ear of the good wife).—Take care that the acknowledgment be not too long delayed. A note from Mozart himself would be best. We must not lose so favorable a breeze."

"You angel! You divine creature!" cried Mozart again and again. It would be hard to say which pleased him most, the letter or the praise of the prince or the money. I confess that just then the money appealed most to me. We passed a very happy evening, as you may guess.

"Of the affair in the suburb I heard neither that day nor the next. The whole week went by; no Crescenz appeared, and my husband, in a whirl of engagements, soon forgot her. One Sunday evening we had a small musicale. Captain Wasselt, Count Hardegg, and others were there. During a pause I was called out, and there was the outfit. I went back to the room and asked, 'Have you ordered a lot of woodenware from the Alservorsstadt?'"

"By thunder, so I did! Is there a girl there? Tell her to come in."

"So in she came, quite at ease, with rakes, spades, and all, and apologized for her delay, saying that she had forgotten the number and had only just found it. Mozart took the things from her, one after another, and handed them to me with great satisfaction. I thanked him and was pleased with everything, praising and admiring, though I wondered all the time what he had bought the garden tools for.

"For your garden," he said.

"Goodness! we gave that up long ago, because the river did so much damage; and besides we never had good luck with it. I told you, and you did n't object."

"What! And so the asparagus that we had this spring——"

"Was always from the market!"

"Hear that! If I had only known it! And I praised it just out of pity for your poor garden, when really the stalks were no bigger than Dutch quills."

"The guests enjoyed the fun, and I had to give them some of the unnecessary articles at once. And when Mozart inquired of the girl about the prospects of her marriage, and encouraged her to speak freely, assuring her that whatever assistance we could offer should be quietly given and cause her no trouble, she told her story with so much modesty and discretion that she quite won her audience, and was sent away much encouraged.

"Those people must be helped," said the Captain. 'They will have to have money for their house and furniture, and we will give a benefit concert and ask for contributions,—admission fee *ad libitum*!'"

"The suggestion found hearty approval. Somebody picked up the salt-box and said, 'We must have an historic introduction, with a description of Herr Mozart's purchase, and an account of his philanthropic spirit; and

* The friend and patron of Haydn, to whose support and interest we owe many works of art.

we will put this box on the table to receive the contributions, and arrange the rakes as decorations.'

"This did not happen, however, though the concert came off; and what with the receipts of the concert and outside contributions, the young couple had more than enough for their housekeeping outfit.

"The Duscheks, in Prague, dear friends of ours, with whom we are to stay, heard the story, and Frau Duschek asked for some of the woodenware as souvenirs. So I laid aside two that I thought were suitable, and was taking them to her.

"But since we have made another artist friend by the way, one who is, too, about to provide her wedding furnishings, and who will not despise what Mozart has chosen, I will divide my gift, and you, Eugenie, may choose between a lovely open work rod for stirring chocolate and the salt-box, which is decorated with a tasteful tulip. My advice is to take the salt-box, salt, as I have heard, is a symbol of home and hospitality, and with the gift go the best and most affectionate wishes."

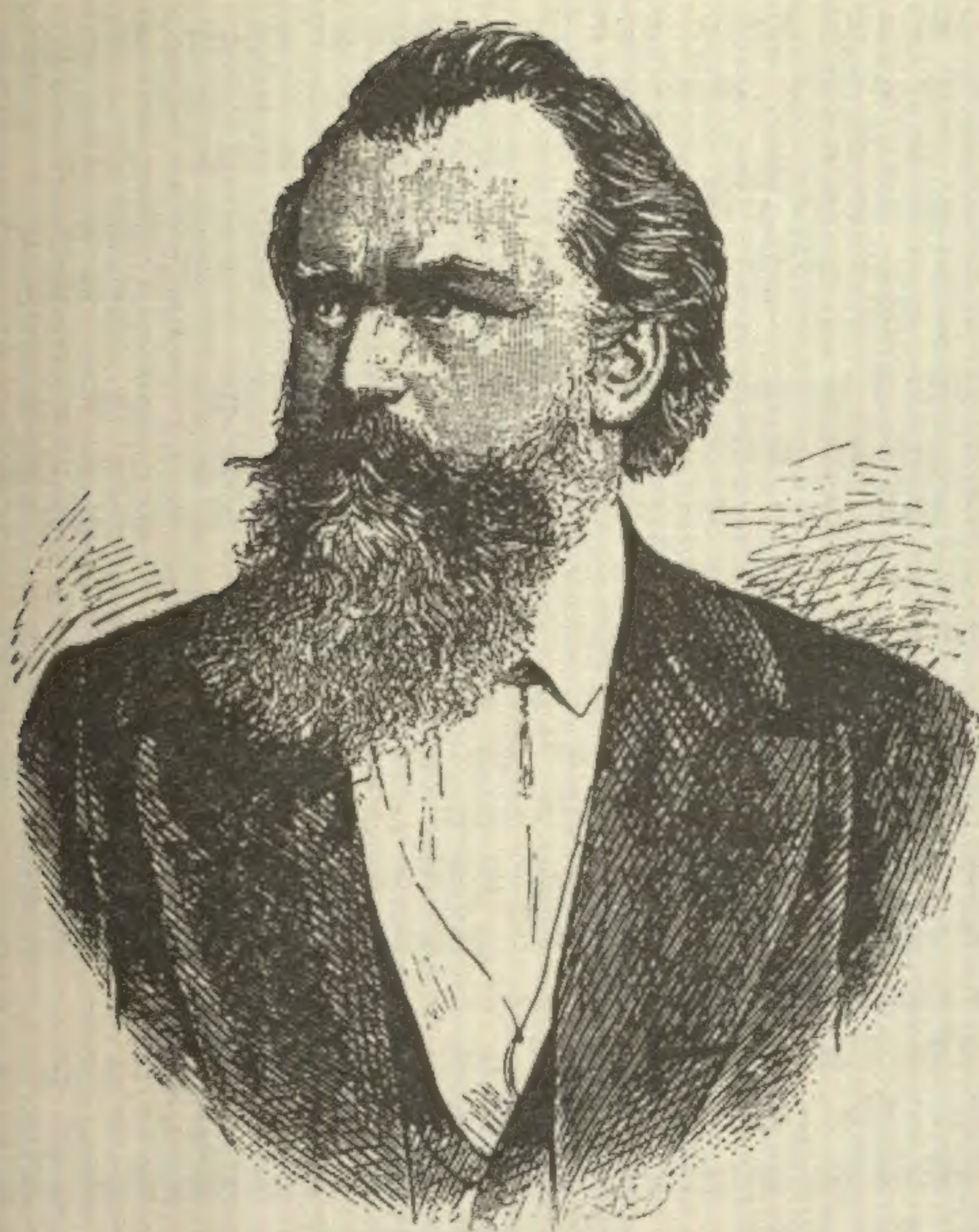
(To be continued.)

THE M. T. N. A.

A VERY general interest is awakened in the coming meeting of the Music Teachers' National Association, which is to be held in New York. The management are using every means to make this the greatest meeting in the history of the Association. There is a useful future for the organization, a distinct place and work for it. It will be worth while for all of its members, past and present, to attend this June meeting and lend a hand in placing it upon a working basis. There must be an active head to any such organization, and everything depends upon the men who are its officers being men of the right stamp. Self-seekers, drones, and incompetents must be kept out of its offices. The Association requires executive ability of the first rank, and this unavoidably brings men into working together; but this need not mean "rings, pipe laying, wire-pulling, or cliques." The music teachers should join the Association and be at its meetings, and see to it that the right men are placed in the lead for the coming year. Teachers should attend for what help they can give as well as for what they can get, and of the latter the programme promises unusually valuable attractions. The Association has been of incalculable value to the musical profession during its past history, and may yet be still more useful.

—An overwrought nervous system may be capable of spasmodic spurts, but sustained useful work is impossible under such conditions. To die in harness before one's time may be fine, and in exceptional cases unavoidable, but how much better to live in harness and do the work which one has undertaken without breaking down. The grown-up men and women, absorbed in the struggle of life, are the people who need to keep a watchful eye upon themselves. It is so easy to let the hour's fresh air and exercise be crowded out by the things which one feels bound to do for the sake of others, and hence for one's immortal soul. We argue that it will not matter if we omit our walk or rest for a day or two, and so we go on from day to day until we are brought up with a round turn, as the saying is, and realize, in case we are still alive, that we are chronic invalids. The walk, the ride, the drive, the yacht, the bicycle, the search for wild flowers and birds, the angler's outing, the excursion with a camera, the deliberate open-air breathing spell on the front platform of a street car, some one of these is within the means and opportunities of every busy worker, male or female.—ROBERT GRANT, in *Scribner's*.

A GOOD RULE.—When reading the article "The Ring-finger" in the April ETUDE, it occurred to me that the following simple rule in regard to the fingering of arpeggios might be useful to some reader of this excellent journal: "Counting from the fifth finger: If the interval to the next note is a third use the fourth finger; if a fourth, use the third."—W. J. McNally.



JOHANNES BRAHMS.

DEATH OF BRAHMS.

THE death of Johannes Brahms, on the third of last month, removes from the musical world another prominent figure.

Johannes Brahms was born on May 7, 1833, at Hamburg, where his father was contrabassist in the orchestra; from him he received his first instructions and then studied under Eduard Marxden.

Schumann's warm praise of the young man in the *Neue Zeitschrift für Musik* attracted general attention, and he thenceforward advanced slowly but surely on the road to fame. For some years Brahms was director at Lippe Detmold, and then devoted himself to study of the old masters in Hamburg, and in 1862 went to Vienna, which became his second home, for although he left it for the period between 1864 and 1869, he found no place that he liked so well.

From 1871 to 1874 he directed the Society concerts till they were resumed by Herbeck. After a short sojourn in Heidelberg he returned to Vienna in 1878. He received in 1877 the title of Doctor from the University of Cambridge, and in 1881 from the University of Breslau. In 1886 he was made a Knight of the order Pour le Merite by the Prussian Government, and Member of the Berlin Academy, while in 1889 Hamburg made him an honorary citizen.

The hopeless condition of the author had been announced some time before the end came, the fatal disease being cancer of the liver.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

G. E. C.—The slow singing you complain about is doubtless due to the fact that you end your giving out of a hymn, or the playing of an introduction to your anthems, by an evident and long-drawn-out retardando. Such a retard destroys the sense of tempo in the singers, and none of them have any certainty of feeling when to begin and how fast to go; hence they drag and wait for one another.

J. G. A.—QUES.—I heard a fine city choir, recently, sing a hymn in three-four time, at what I found to be a very fast tempo, yet I did not feel it to be too fast. When I tried it with my choir in my home town, they complained about its unseemly speed, and so did many of the congregation; and to my certain knowledge I know that I did not take it as fast as that city choir did. What was the trouble with it?

ANS.—The trouble was with you or the choir master. The city choir sang with a well-marked accent on the heavy beat, and with a more evident unaccented softness on the soft or light parts of the measure. But your choir sang each beat about alike, and they felt greatly hurried, and so they were, for they were singing single notes, not notes in rhythmic groups. By the way, in this answer you have the remedy for dragging, lifeless, and "wooden" singing, and for much that comes short of fine choir and chorus effects.

D. J. W.—No; staccato playing, when accompanying a hymn for congregational or for choir singing, is poor taste. It is not necessary for keeping up the rhythm, as you intimate, for, if you hold all but one or two of the notes, these moving and struck notes will give out the rhythm sufficiently clear. Staccato playing under such circumstances destroys all the dignity and grandeur of the hymn. You can learn to double the harmonies on the heavy beats of the measure, and this will give a strong accent. Also make the treble note preceding the accent a very little staccato.

A. M. C.—The perfect fourth (inversion of perfect fifth) is a consonant interval; but it has to be treated like a dissonant when it occurs between the bass and any upper part. It was customary at one time to call it a dissonant, but it is acoustically consonant; still the fact of its consonance does not preclude the necessity for a certain specified way of treating it from the musical standpoint.

X. Y. Z.—1. The natural minor scale ascends and descends in the same way. It was the requirement of harmony, which depends so largely on dominant chords, that necessitated the raising of the seventh; then the sixth was raised to avoid the awkward interval of the augmented second between sixth and seventh.

2. The diminished sixth does occur as a suspension. The augmented third and augmented seventh may be written, but as they never occur in any combination in actual use they are called "paper intervals."

3. The augmented second is the inversion of the diminished seventh. The diminished seventh occurs between the third and minor ninth of a chord; but there is no augmented ninth over the root in the available overtones of the fundamental.

4. The major second, perfect fourth and perfect fifth, and major sixth, may be augmented by raising the upper note, but the major third and major seventh can not be augmented; therefore the books say: "Most major and perfect intervals may be augmented by raising the upper note."

5. Practically a degree can not be less than a half step, but theoretically it may. The modern meaning of enharmonic is the substitution of one letter with sharp for another with flat, as *C sharp* for *D flat*. In our tempered scale these sounds are identical, but they are not so acoustically.

U. B. W.—1. There are two kinds of three-quarter time. Simple three-quarter has but one accent, that on the first; it is generally rapid in tempo. The other is a compound of three units of two, and has three accents: the first is the strongest, the last the weakest. As examples of these two kinds of three-quarter time compare Chopin's "First Waltz" and the slow movement of Beethoven's "First Sonata." One of the peculiarities of the rhythm of the polonaise is that the third beat is more accented than the second.

2. The sign C is always used to signify duple time. The same sign without the perpendicular stroke through it is never used for this purpose.

3. The term "diminished," when applied to intervals, signifies that the interval is less than minor, or perfect. Many writers use "imperfect" when treating of the diminished fifth. Strictly speaking, "imperfect" should be applied only to consonances—viz., the major and minor thirds and their inversions. They are called imperfect consonances, because they may be either major or minor. The fourth, fifth, and octave are called perfect, because any alteration of them produces a dissonance.

M. S.—When two chords are tied and yet have dots over or under them both chords are struck, but as legato as possible. When only the second of the two chords has a dot over or under it, the first chord is the stronger and the last is played softly but very legato, closely following the first chord.

E. M. S.—The lifeless, wooden style of playing your pupil is guilty of is due to her making each note or chord of even power. Do not say accent to her, but make her unaccent every note but the heavy ones of each measure. Give her special lessons in unaccenting.

G. T. L.—The constant mistake in note lengths, and poor time resulting from this fault, is sufficient to make your pupil uninterested in music, for there can be no pleasure gotten from music that is out of time. Give her a course in "Landon's Writing Book," especially of time. Make her play the exercises after she has written them; first, however, make her tap them out with a pencil, or with her fingertips on a table.

L. G. W.—Doubtless, the reason why your pupil constantly stumbles is because he practices too fast,—always goes at a pace that makes stumbling inevitable,—and never does slow and perfectly accurate work on the hard places. These latter should be gone over and over scores of times until they go correctly and at the right tempo as easily as do the less difficult parts of the piece. But if he plays so fast as to make mistakes, his mistakes will soon become an inherent part of his playing; he has learned the mistakes, and by the force of habit they become a part of his playing. Slow, severely correct practice, doing all hard passages in this manner until they are no longer difficult, is the only remedy.

W. C. P.—The reason that one gets pain in the back after practicing is that the back is not in a perfectly healthful condition. The movements made in piano playing are originated by nerves whose centers are in the spine. The action of these nerve centers is maintained by supplies of blood, and the blood gets access to the centers by traveling in vessels which pass between the bones of the spine. When the demand for blood becomes excessive, there comes to be a congestion or pressure of blood in these vessels which extends to the nerves of sensation in their vicinity and causes them to report something out of order, their report being transmitted to consciousness as pain. In the early stages this pain rapidly disappears if one rests; in later stages treatment is required. Two simple expedients are the

application of heat,—moist heat preferred to dry, such as wet cloths at the point of pain; and a still more simple remedy is the support of the spine from the top, which may be effected by hanging by the hands from a horizontal bar and relaxing as far as possible all the muscles of the body excepting those that are holding the fingers on the bar. When the body hangs down the feet should not touch the floor, and the purpose of the treatment is to allow the bones of the spine to be drawn apart enough so that the vessels running between them may be relieved of the pressure, thus facilitating the flow of blood and relieving the congestion.

The rattling of keys in a piano is a matter that should be referred to the tuner. It may be due to the wearing of the holes into which the pins enter that keep the keys in position. As these pins are slightly oval, turning them a bit may obviate the difficulty; but there is no point along the action where rattling may not be occasioned by wear, and it is generally cheaper and better to have an expert tuner make the necessary corrections.

R. L. S.—1. The best musical magazine published for the violin we know of is *The Strad*, V. S. Flechter, 28 Union Square, New York.

2. We do not see how the friction keys can injure the tone of a violin, nor do we see that they are of any great advantage to one.

3. We do not examine manuscripts; those sent for publication are either accepted or rejected.

C. M. B.—The music in London, Paris, Berlin, and Leipzig is of the best, and the opportunities for studying under good teachers are numerous. In London the best piano teachers are to be found in the Guildhall School of Music; in Paris we might mention F. Planté and Louis Diemer; in Berlin, E. Rudorff, H. Barth, and Carl Heyman; in Leipzig, Martin Krause, Weidenbach, and Bruno Zwintscher. Of the two last-named cities, Berlin is now said to be the superior. The conservatories in these cities have the best teachers.

"STRINGS."—We advise you to go through the entire book of Mansfield's "Harmony." If you have n't time you better take it. The study of harmony will do more to make a better musician of one than you possibly imagine. Say to yourself not how far shall I go, but how far can I go.

M. C.—1. The first or the last chord of a piece generally indicates the key it is written in. If you can not determine from them, then you must judge from the general character of the harmony used throughout the entire piece. To do this will require some knowledge of harmony.

2. Gurliitt's method is a very good one for beginners.

J. M. J.—The existence of the melodic and mixed forms of the minor scale may be accounted for thus: Originally, the minor scale consisted of the natural intervals, ascending and descending; but this, because of the absence of a leading note, was considered unsatisfactory, hence the seventh was raised half a step. This left a step and a half between six and seven, and such an interval being at that time considered inadmissible, the sixth was also raised half a tone. But this scale was not so satisfactory descending, hence the original tones were restored. To-day, both the melodic and harmonic forms are used by composers.

O. L. R.—The chords you mention may be described as follows: Tonic (the keynote), is the chord formed on the first degree of the scale and is the most important chord. Dominant (the ruler), chord on fifth degree of the scale, counting up from the tonic. It is the next important chord. Sub-dominant, the chord on the fourth degree of scale, so-called because it is the same distance below the tonic as the dominant is above. Sub means under.

H. B.—The words of "The Last Rose of Summer" were written by Thomas Moore, and the tune is altered from an old Irish melody called "The Graves of Blarney," which is probably a variation of a still older air, "The Young Man's Dream," composed in 1788-89, by R. A. Millikin, of Cork.

W. A.—1. Some one has said that rhythm is the meter of music. As far as the subject of music is concerned, the terms rhythm and meter may be said to be synonymous. Meter properly belongs to poetry and means the dividing of a poem into syllables and groups of syllables into lines.

Rhythm (musically) means (1) the recurrence of accents at equal intervals of time, and (2) the repetition of a group of sounds at equal intervals of time.

2. We would recommend you to study Mansfield's "Harmony." If you have gone through Jadassohn's "Manual of Harmony" thoroughly, under a teacher as you say, we think you could go through Mansfield alone, and since it treats the subject so differently from Jadassohn you would derive much good from it.

O. R.—Cabaletta usually signifies the short, final, quick movement of an air. It means, literally, "a little horse;" so called from the rapid triplet accompaniment generally used with it. "Ethiopian" has no musical meaning.

C. T.—1. By prelude you probably mean improvisation; that is, playing music conceived in the brain as you go along.

2. A composition such as you describe, where no set form is observed, would be called a caprice or impromptu, though many of the composers have assigned different names to like compositions. No music can be written without form. A good piece of music always has some clearly defined form, though it may not be one described in text-books.

3. Yes, there is a market for such pieces, provided they are good.

4. 5. You probably need a book on instrumentation, such as Prout, or "Composition," by Stainer.

6. Pauer's "Musical Forms" will give you full information concerning the form and construction of opera.

The Musical Listener.

AMONG the many conversations and discussions about things musical The Listener indulges in, few have proved as interesting and instructive as the little talk he arranged especially for THE ETUDE with Mr. B. J. Lang, of Boston.

Mr. Lang has for so many years been closely associated with the piano in the minds of the multitudes in all parts of America familiar with his arduous work and effective deeds in our musical world, that few realize the wide range of his professional efforts during these latter years of his life. Mr. Lang's entire week-day is filled with piano and organ teaching; his Sunday with two church services at historical King's Chapel, where he is organist and director of a quartet choir. His evenings during the winter are given to rehearsals with the three singing societies he directs,—the Handel and Haydn Oratorio Society, the Apollo Club (a male chorus), and the Cecilia (a chorus of mixed voices),—the three constituting as well-trained and thoroughly enjoyable ensemble singing as is to be found in America. Each society gives four or five concerts every season.

Imagine such an amount of rehearsal work on top of teaching and playing! Mr. Lang's endurance is an object of wonder and admiration, spiced with envy in some quarters.

To work all day and half the night, unceasingly; to work well under such pressure; and to look ever fresh and bright, displaying always a reasonable amount of good temper, savors of the marvelous, especially when a man is no longer in his salad days.

Mr. Lang's studio where he teaches is a large sunny apartment, fitted up with a pipe organ at one end, a grand piano not far distant, a great cheery open fire-place, and some interesting pieces of furniture. On the walls hang pictures signed by celebrated artists who presented their children of paint to "friend Lang," also framed autograph letters and poems from authors now famous.

There we sat, while the afternoon sun streamed in across our flow of talk, Mr. Lang looking unworn and vigorous as though ready for anything, his kindly Scotch-blue eyes showing now and then a twinkle of *bon camaraderie*, suiting well his fresh, clear skin and friendly-looking gray beard, set off by a dark velvet smoking-jacket which he wears for comfort when teaching.

Our talk was too spontaneous to warrant the designation "interview," but at the point where my ETUDE readers would begin to find special interest I asked, "Suppose you tell me, Mr. Lang, what interests you particularly these days as regards the piano, the pupils, and the teachers thereof."

* * * * *

WHO SHOULD TAKE LESSONS.

"Well," he replied, "If I could have my own way I would enforce legislation that would debar all people who were not musical from studying the piano, or music in any form. The eternal pounding, pounding, pounding that goes on uselessly in the world is not only a curse to mankind (constituting those who have to listen), but lowering to the general tone of art as well. Everybody who comes to me sees himself or herself a Liszt, a Paderewski, a Miss Aus der Ohe, or a Madame Carreño, provided he or she will work hard enough and long enough—which is all twaddle. I tell you no amount of technical work will make a great player unless the worker has the great requisite—*musical genius*. Technic is the easiest part of it all, like everything else mechanical. Enough practice will give that to anybody. But is n't it sad after the finger work is assured a boy or girl, to listen for *music* and only get *fingers*? I know you will ask what I mean by musical genius," he went on, "and I must confess I can not tell in words. It is like all beautiful things, subtle—too subtle to be described. It may be magnetism, it may be what we call temperament; I can not assert that it is brain because many people with little enough brain have this power or faculty of making people feel with them through the medium of tone.

"I frequently take pupils on a three months' probation so that we may both be certain before we go ahead, and

if at the expiration of that time I find that subtle thing totally missing in the nature of the student, could I do him a greater kindness than to frankly tell him so, and suggest to him that there must be something else calling him to some work or pleasure promising good results for him and which will not afflict his friends and neighbors?

"Perseverance and industry without native talent may mean brilliant success in some kinds of work, but to my mind they do not mean anything of the sort in the world of art."

Rising quickly and going over to the piano he asked, "Have you ever noticed the way I teach? You see I have two grand pianos, side by side, one the regulation height, the other built lower just so the end of my keyboard will fit under the end of the pupil's. Here we sit, each at a complete piano of his own, although I am as near my pupil as a teacher usually sits. In this way I make my illustrations of phrasing. The pupil plays a phrase unmusically—I say, 'Listen, this is the way the composer meant that to go.' Then I repeat the phrase on my piano, showing where her fault lay, giving my idea of the best way to play it. This arrangement was my own idea, and I save an infinite amount of time and strength by it."

* * * * *

THE PRACTICE CLAVIER.

"Do you have your pupils practice on the clavier?" I asked. "If they wish to, but only a limited amount," he replied.

"Then you do not have them devote a year at a time to dumb piano practice without touching the real piano, as I have known some people to do?"

"A year!" he exclaimed. "A year, did you say? Well, I think not—better say an hour than a year. Would an orator or preacher practice his elocution a year in a whisper or by means of dumb articulation? That's rubbish! What would become of the education of the ears meantime—of musical feeling and sentiment? Years before the clavier was ever heard of I had a keyboard made on the same principle of weights, but it comprised only two or three octaves, being small enough to carry about conveniently anywhere, so that in a hotel or any other place I might be I could keep up my finger work without disturbing those around me, but to think of foregoing piano practice entirely for such work is absurd. Those mechanical contrivances have their place. 'There is good in all things,' you know, but the wise teacher knows also when to stop in the use of all such machines."

I then asked Mr. Lang if the pupils who come to him in numbers from all over the country show better previous schooling nowadays than they did fifteen or twenty years ago.

"No," he replied, "not much better schooling; but they do show greater perception of music as an art, and infinitely better knowledge of its history and literary side, which demonstrates the growth of true appreciation of music all over the country."

* * * * *

HOW TO MEMORIZE.

"How do you advise pupils to memorize music?" I questioned him.

"Go off in a corner, music in hand," he replied, energetically, with a laugh. "There is only one sure and rapid way of committing: that is to memorize every note, as one would every word in a poem. When my pupils say, 'Oh, but Mr. Lang! I have such a bad memory,' I say, 'Then make a good one.'

"Memory is not a talent, it is a habit. Some people habituate themselves to memorizing in early youth; others do not. The latter say they have bad memories; but the memories are not bad, it is the use of them that is bad.

"Any one can cultivate memory. Look at the hundreds of actors of more or less intelligence memorizing play after play. Were they all born with marvelous memories? No, indeed. 'Tis part of their profession. They must memorize or quit the stage. Just so it ought to be with pianists. As soon as children can play pieces they ought to be made to memorize them; not half by ear and half by the habit of feeling the progres-

sions on the keys, but by a mental effort, indelibly impressing every note on the brain. I told one of my pupils, a young girl, to memorize a certain piece. Three weeks went by without her committing one page. Finally I asked her why she did not do what I told her to. She said, 'I simply can't do it, Mr. Lang. I have tried my best, but I never could memorize.' I had her sit down at the piano with a piece she had never seen before; then I told her to commit the notes as she would words. We worked together until, at the end of fifteen minutes, she knew four pages, and understood for the rest of her life what memorizing meant."

Although we had not by any means exhausted the subject or each other's interest, the hour Mr. Lang had, in our behalf, kindly stolen from his work had hurried by, bringing the inevitable pupil and the endless round of his varied duties.

As The Listener walked away from the studio he felt considerable pride in the reflection that the man who could give so much to music in America, and who has worked his way up to a commanding position in that musical Mecca of students, Boston, is an out-and-out American: one of the few prominent men of his profession not of foreign birth or descent. As he says, he is a Yankee, every inch of him. He was born in Salem, Massachusetts, but has lived the greater part of his life in Boston, where he has furthered the musical growth as much as any man living.

The fact of Mr. Lang's existence at the present day argues well for the future of the native-born musician a hundred years hence, when the state of environment and sympathy will undoubtedly be more of an impetus to the musician than it was to Mr. Lang in his youth.

Counting him a pioneer in the formation of an American art, we must be grateful for such a good beginning. Then, too, we are indebted to him for his daughter, Margaret Ruthven Lang, the composer, who infuses into her musical inspirations her own spirit, than which few are nobler or more aspiring.

* * * * *

CONCLUDING REFLECTION.

Apropos of Mr. Lang's desire to Legislate against the unmusical student of music. The Listener, who echoes the sentiment with acclamation, must give a comparative illustration of the situation. It has been the sad fate of The Listener to be an oral witness of a thoroughly unmusical nature, battling with technic year in and year out in hopes of playing some day. The combatant is a woman now approaching forty years, absolutely bereft of imagination, poetic emotion, or love of expression—three essentials to the musical talent in the mind of The Listener.

This woman has had the best instruction, and has acquired nimble fingers by much practice. She teaches the piano in a small way, and last year took up the Clavier, upon which she has practiced now for twelve months, rarely, if ever, touching the piano. Could she have found a more certain means of dwarfing the mere speck of temperament she possessed? If she had read Browning, listened to Wagner, and looked at autumn sunsets, she would have been nearer the right road. Now, at the expiration of the year, she can play scales somewhat more nimbly, but she can not play what is ordinarily called "a piece" through. Her mind is so taken up with the way she does it that no room is left for contemplation of the thing itself; consequently, she never does more than a page without going back to do it over again. She says she "perfectly hates to play for people;" and never does, any more than she would sit down and play for herself, merely for the love of playing, as real musicians are impelled to do. She clicks that clavier to the tick of the technicon, day after day, hours at a time, to much less purpose than if she were to join the Salvation Army, or some other good work which, though noisy, is beneficial.

On the other hand, The Listener knows a young man who works in a railroad office all day, but when night comes his chief joy is to sit at a piano and play. Not one note does he know from another, but he plays Beethoven's "Moonlight Sonata" through by ear as he has heard concert performers do it, seldom blundering in a harmony, and he plays it in the right key by some mys-

terious instinct belonging to talent. Why is he not a musician? Because he had to make a living for himself and others so never could afford a single lesson in his life. To be sure, when he does the great things by ear his fingering is clumsy, his execution wretched, from all technical standpoints; but he will play an *andante* movement or cantabile phrase in a way to stir the depths of one's musical soul: yes, even the soul of a professional critic who fights shy of all sensational effects.

The man is musical; he has the fire, the spirit of music; the woman is an automaton. Could humanity strike a fair balance he would be refining and developing his talents into an art; she would be doing clerical work for a railroad. Scales and arpeggios are invaluable as a means to a great end,—the expression of musical thought,—but merely as an end they are futile and tiresome.

[FOR THE ETUDE.]

THE COMING CONVENTION OF MUSIC TEACHERS.

BY PRESIDENT HERBERT WILBER GREENE.

THE leading features of the approaching meeting of the Music Teachers' National Association to be held in New York City, June 24 to 28, 1897, are thoroughly educational besides being attractive and entertaining. The musical exhibition is intended to show the evolution of instruments and progress in methods of manufacture; also the modes of music printing. In a word, an opportunity will be afforded of glancing at the busy operations rendered necessary by the activity of the musical mind.

Then there are to be conferences. What interested person has not sighed for a musicians' congress? and although such a thing has scarcely been anticipated, it is nearly at hand. Questions vital to the trades, to the profession, and to the nation, in training the children and youth in our schools and colleges, are to be discussed by those familiar with the needs of the times. Facts concerning the past and present status of music study in colleges and universities, as well as in common schools, will be submitted, from which may be deduced conclusions affecting the means of advancing the knowledge of the art. Much interest is being aroused, and good results must follow.

A large attendance is assured. At this early day the list of those who have paid membership fees for 1897-98 is in the hundreds, and the daily increase is very gratifying. The programme committee has definitely secured the Metropolitan Orchestra (Seidl's), with Mr. Arthur Claassen as director, the Woman's String Orchestra, the Arion Society, of Brooklyn, Wm. H. Sherwood, pianist, Bernhard Listemann, violinist, Mrs. Regina Watson, of Pittsburg, for a lecture recital on "Early French Music; lecture pianoforte recital by Edward Baxter Perry; an address by Dudley Buck; the performance of a new symphony by Harry Rowe Shelley, by Metropolitan Orchestra, directed by the composer; organ recitals, model church choral services; a performance of Handel's "Messiah" by chorus of 1500, orchestra, organ, and eminent soloists, Frank Damrosch, director; various concerts, essays, addresses, discussions, etc.

A session, presided over by Mrs. Theodore Sutro, of New York, will be devoted to the illustration of woman's achievements in musical composition, interpretation, and theory. The relationship of song and poesy will be considered in a conference between the National Society of Elocutionists and the Music Teachers' National Association.

Prof. George Coleman Gow's Committee on Music in Colleges and Universities is preparing valuable information for the Conference of College Presidents and American and European musicians, and the Committee under Mr. Damrosch has formulated a series of topics bearing on public school and popular musical training.

Prominent men are interested in the meeting of musical journalists, of which Louis C. Elson, of Boston, will be chairman. Charles H. Morse is taking pains to arrange a profitable meeting on the subject of professional schools of music.

The recreative phase has not been overlooked. The plans for the entertainment of New York's musical

guests include excursions by steamer *Mohawk*, a banquet, theater parties, shopping parties, social events, etc.

The Convention has received the indorsement of men and women who lead in all movements of education, and of the rank and file also, who are co-operating heartily. Publishers, manufacturers, and dealers, who have always been the friends of the Association, and who recognize that the interests of the trade and profession are identical, are eager to do their share in bringing about the complete success of the undertaking. The railway association has granted a rate of a fare and one-third for the occasion, and negotiations are in progress to so minimize the cost of attendance that all who wish may avail themselves of the advantages and enjoyments. Many have signified their intention of coming from far western and southern States as well as from those in proximity to the place of meeting. No musician, student, or friend of musical education, should miss this Convention, but by their countenance and aid should take this opportunity to make the Music Teachers' National Association what it ought to be.

WASTED EFFORTS.

BY FRANK L. EYER.

It was our privilege (?) once to live near a certain party who made it her business to play upon the piano every evening. This was what we invariably heard: She started a very brilliant and showy piece of music. The first page or so of it went fairly well; then came the middle portion, and here she got into trouble and stumbled through very badly; then all went well again, through the repetition of the first part, until she came to the coda, where the difficulties were too much for her again, and after much stumbling and blundering she managed to close the performance with the brilliant run and final chords. Every night the same thing was repeated, and before long I could prophesy just where she would play fairly well.

Now, we hope there are not many persons of this sort who aspire to play the piano; but it emphasizes a fact that it is well enough to impress upon students—that of wasted effort. Had this young lady spent the time she consumed in playing the parts of the piece she knew in going over carefully, each hand alone, the difficult passages where she always stumbled, in two weeks' time, we venture to say, she would have known that piece, and could have commenced the study of a new one. With persons who are attempting to study the piano without the aid of a teacher this is a common error, as it also is, we regret to say, with many who are taking lessons of some teacher.

The summer season is approaching, when most of us will take a vacation, but there are undoubtedly many of you who, as you bid your teacher good-by, will say, "Oh, yes; I intend to keep up my practice." If you really do intend to, you will be wise if you will have your teacher lay out a little course of study for you, and then see that you faithfully and conscientiously carry it out. Take one piece—yes, one part of a piece—at a time. The very first time you go over it discover its chief difficulties, and begin work on them immediately. You will be surprised to see what you can accomplish with but an hour's daily practice during the hot weather, if you work in this way.

Speaking of vacations reminds me of the fact that they seem to grow longer and more numerous every year. Is your work such an irksome, such a gruesome thing that you must run away from it two or three or even more times each year? You love music and you go into ecstasies when you talk about it, and yet you want to get away from it at certain seasons and have nothing to do with it. We can readily understand how such a feeling can exist in the heart of a busy teacher, but we are again impressed with the fact that we attempted to make plain at the beginning of this article, that of wasted efforts. Is it not wasted effort to give ten or fifteen lessons each day for part of the year, so wearying yourself thereby that you must go away to recuperate? Is it not wasted effort to practice six or seven hours each day for six or eight months and then take a vacation for the rest of the year

and become rusty? Which would you rather do: work a reasonable amount of time each day and then take a little vacation each day too, or do as you are doing now? Would n't the end be about even financially and otherwise in either case? This may be a fanciful view, but it does seem too bad that we are so fond of vacations to the detriment of our life-work. If we love music, as we say we do, and if we have adopted it for our work in life, then we ought never grow tired of it or run away from it to rest. Mind you, I am not speaking against vacations. It is a fine thing to get out into the woods, to go to the mountains, to the seaside, to visit foreign lands, but, as Emerson once said (I don't quote his exact words), "they boil potatoes there, and clean kettles, and marry and are given in marriage just as they do in your native city." If you have a life-work and truly love it, then you will want to keep at it and you can do that and keep your health too, without running off on a vacation every three or four months.

Make your work systematic, but in doing that allow yourself some time to rest, and make your resting hours just as systematic as your working hours. Do the disagreeable and difficult things first and the easier and pleasanter affairs will take care of themselves.

GOOD ADVICE FOR COMPOSERS.

Do not be impatient to thrust your compositions upon the world. Rather study seriously for several years, master the ordinary rules governing composition, and rest assured that you will derive more lasting fame by learning the great lesson of when not to write, than by displaying ignorance of the most primary accepted ideas of musicianship in published works which might in after years haunt you as a terrible vision. Many a prominent disciple of the art divine, who has gained success more through business capacity than by reason of thorough musical culture, would sacrifice no small amount of wealth could he but recall some compositions which, in a weak moment, he allowed to appear in print, and which now serve as lasting examples of the composer's vanity and ignorance. Remember that

"Strongest minds
Are often those of whom the world
Hears least."

—Toronto Saturday Night.

HYPOCRISY IN MUSIC.

CONNECTED with music, as with the other arts, there is always a certain amount of amusing cant and hypocrisy, which is as far removed from healthy love of music as is the moon from the sun. One occasionally detects this hypocrisy in the writing of some ultra-modern composition, where a so-called intensity and soulfulness (a soulfulness which an ignorant enthusiast will assure you, with rolled-up eyes, that he really recognizes), turns out to be nothing more than a dreary exhibition of commonplace technic. There has been more than one latter-day symphony of this kind, and the same mild fraud is to be found in a few other scores, which are not to be taken, however, as typical of contemporary composition, with its thoughtfulness and impressiveness. Under the circumstances, it is refreshing to hear a little plain speaking, as when Mr. Silas writes to his friend Joseph Bennett, under the title of "Tomfooleries," complaining about "the infliction upon us, during the last twenty-five years, of productions bearing pompous, inflated names, behind which are only nonsense and humbug." He is severe on the title "Symphonic Tone-poem," which "sounds grand, but means nothing." "The composer fancies all sorts of things not realized by the listener, and, in fact, impossible of description by musical sounds. During the conductorship of my late friend, Alfred Mellon, at the Adelphi Theater, London, it happened that one of the comic actors—I forget whether it was Wright or Paul Bedford—addressed Mellon thus: 'Mr. Conductor, could you give us some music descriptive of an Englishman who went abroad, changed his religion, and forgot his umbrella?' No better satire could be applied to the present fashionable tone-poem."

Letters to Pupils.

BY JOHN H. VAN CLEVE.

To J. C. W.—1. You ask me whether in passages marked “*una corda*” the pedal should be held throughout the passage. Why, of course. Your lady friend who takes it up and treats it like the right-foot pedal is guilty of a ludicrous solecism. Just think for a moment; why do we lift the right foot pedal—the damper-pedal as it should be called, not the loud pedal? Because we must permit the dampers to pounce down upon the wires to choke them, that the tones may not mix villainously with those which follow. The “*una corda*,” or left-foot pedal, which I insist should never be called “soft pedal,” but “thin pedal,” is of a totally different character; its purpose is to temporarily cause all the tones to be thinner or narrower during a certain phrase or series of phrases; consequently, to raise it for an instant and put it down again is absolutely without meaning; of course, hold it down during the time of the phrase to be colored in this way, but mark this: the “*una corda*” always applies to distinct sections of the music, the measure or two, four measures, or a dozen measures, but must always be put on or taken off at some node or natural division in the composition. You will best understand it if you are familiar with orchestra music and call to mind the delicious effect produced when a phrase of two measures or four measures, which the string band has just poured forth, is taken by the choir of reeds and echoed with their peculiar tone color and with their soft shades.

2. The expressions “*una corda*” and “*tre corde*” are like many terms of musical nomenclature, irritatingly incorrect. “*Una corda*” is the Italian for one string, and yet on the modern grand piano, where alone this peculiar sort of pedal effect is possible, we reduce the number of strings not to one but to two, and when we remove the pedal we go back to three strings or “*tre corde*.” They formerly made the piano with four strings, —very slender strings and of low tension, yielding a little weak, thin tone, not unlike the dulcimer. I played at the World's Fair on a piano exactly such as Beethoven is said to have used, that actually sounded like a dulcimer with hammers.

3. You ask if, while the “*una corda*” pedal is held down, you should change the damper pedal as usual at the changes of harmony. Certainly; the presence or absence of the left-foot pedal has absolutely nothing to do with the phrasing. The damper pedal, or misnamed loud pedal, is a phrasing implement, but the left-foot pedal is an implement for tone quality or the suggestion and hinting of orchestral effect. Your usage of the two pedals as you describe is absolutely correct, but I must not lose this opportunity to caution you, indeed warn you, against the foolish mistake of confusing the “*una corda*” with a dynamic idea. It is sometimes to be used while the tones are actually forced up to *forte* or *fortissimo*. A fine case in point you will discover in the introductory chords leading up to the final inverted fugue of Beethoven's great sonata in A flat, Opus 110. Never produce loud or soft upon a piano by either right- or left-foot pedal; remember that, burn it into your brain. The pedals have nothing to do with dynamics, or at least in such a secondary way as to confuse them with dynamic ideas of loud and soft will always produce mischief. The piano *forte* (soft loud) is made piano and *forte* by the force and speed of the blows we administer, and by nothing else.

To A. M. M.—Your letter contains a question very difficult to answer at moderate length; I could easily make an epigram or a volume in reply to it, but an intelligent, helpful answer of medium length is hard to manufacture; however, I will attempt it. The case of the pupil you describe is not a very common one, yet is, in America, alas! more common than could be wished; you say the girl about fourteen years of age has decided musicality—that is, she comprehends quickly time divisions and relations, space divisions and relations, and has a good, well-molded hand, strong and pliable, and so far may be called a highly musical pupil. You tell

me, furthermore, that she is able to play good musical compositions of real pith and marrow, such as the studies of Stephen Heller, of Loeschhorn, and others, as also the little pieces of Schumann, “Songs Without Words” of Mendelssohn, and yet every little while she provokes you, does she, by turning, after a flippant but not specially bad rendering of one of these standard gems, and with a listless sigh asking you for a piece. In my earlier experiences as a piano teacher I encountered similar pathological difficulties, and I groan in spirit with sympathy. I think that these musically gifted but musically raw students are positively worse and more exasperating to the teacher than the honest plodder who has a sincere love for the art and a teachable attitude of mind.

How frightful the flavor of peanuts uncooked!
How crazy the motions of genius unbooked!
How frantic the friskings of fancy uncooked!

I once had the reputation myself of being extremely irritable, and probably deserved it, but I can never remember being angry except with people who were impudent, or with those who were clever and lazy. Honest plodding stupidity always touched my heart in a soft spot. Your case and that of your pupil is a serious one, but I hope not hopeless. What the girl needs is environment, and that unfortunately you can not provide except in a limited degree. You are in the condition of the redoubtable Irish corporal who brought in eight captive Indians, and when asked how he succeeded, replied that he simply attacked and surrounded them. The teacher can do something, but so long as we have unmusical parents and unmusical social life in which the young girl grows up, and so long as concert going is regarded as a recreation and nothing else, so long you, I fear, and all other earnest workers like you, will have these exasperating musical “will o' the wisps” to deal with. However, it is not my purpose to dishearten, but only to teach you that the road which looks so invitingly soft and so delicately hazy is really very steep and rocky. A few things you can do and ought to do. These are:

First.—Put down your heel like iron and positively refuse to teach her music below a certain grade; cheap, shallow, senseless jingles, no matter how difficult, are of no value to a pupil, and every minute she spends at such work merely unravels the patient stitches which you have taken. There is plenty of good, light music with which to entertain one's hours of recreation.

Second.—Use your utmost tact, skill, experience, and plenty of time in finding from the vast literature of the piano some classical piece which may seem to her a *piece*. I have often been amazed at noting how pupils will really relish one composition of exquisite beauty, and utterly dislike another equally beautiful, though less obviously so.

The third thing you can do is to labor with parents,—call upon them, talk to them, play to them, invite them to your recitals, insist upon their hearing music, and if you can, by any possibility, compel them to read a few intelligent books on music. Fortunately, the literature of a reasonable wholesome character bearing upon music is rapidly increasing in the English language. It is simply disgusting and harmful for any intelligent, well-educated person nowadays to make gross blunders either about the forms of musical art or about its great representative composers and their monumental works: to call the Ninth Symphony of Beethoven “pretty,” for instance, as I once heard it done, or to be asked to play the “Moonlight Schottische” when the Adagio of Beethoven's “C# Minor Sonata” is meant (which also happened to me) must be rated as positively criminal.

Fourth.—Positively drag your pupil, if necessary by the hair of the head, to a number of good concerts each season. Insist upon this; we can not lay too great stress upon urging our pupils to attend concerts and to prepare their minds by some previous study of the works to be performed, that their serious inner meanings may be revealed during the fleeting hour of performance. You see all of these things tend toward awakening that poetical, emotional, and intellectual life of which music is the tonal embodiment. So long as your pupil merely rattles off the notes, it will make no difference to her whether the composition she plays is Chopin's unutterably beautiful “C# Minor Polonaise,” or some piece of glit-

tering, respectable mediocrity such as the composition of Kalkbrenner and his ilk. When we have nothing in the heart to express we can not express anything, and your pupil is like a student who pronounces correctly, or even musically, the words of some immortal poem in a foreign language very imperfectly comprehended. You must somehow distil poetry—that is, poetry in the broad sense of esthetic feeling—into the very innermost core of your pupil's nature. Sometimes we are amazed by finding sudden improvements in our students, and the only clue is furnished by that thought which Longfellow has beautifully embodied in his “Nun of Nidaros,” that God has been raining far off on the fountains of a river which we see rising so suddenly. Get true feeling, warm feeling, abundant feeling, and varied feeling into the heart, and there is some hope that music can be drawn out of it, even though it may seem like smiting the rock.

MODERN MUSIC, OR FOOD FOR THOUGHT.

BY MUSIKDIRECTOR MÖRICKE (BERLIN).

Translated for THE ETUDE.

MODERN music—the music of the day—can be called “good” only when it agrees with the necessary conditions of true art.

What are those conditions in the art of music? First, a composition must have noble melody and harmony; poor melody and harmony are not only laughable but are also an insult to educated ears. There are publishers who, for money, will print and sell the most commonplace trash, and this kind of music is the ruin of sound taste, for many people will believe it “good” if it is printed and fairly well performed.

Second, the voice in part-writing must move melodiously, and the modulations must be correct; ordinary choruses, potpourries, fantasies, and the like, are failing in these respects, most lame, and amateurish compositions.

Third, the style must be worthy; that is, not of the order of “The Maiden's Prayer.” Some of our finest composers have now and then written dances, marches, variations, but they have kept to good style.

Fourth, the form must be good, not stiff and arbitrary but showing well-controlled imagination.

Fifth, the musical notation must be correct. A person who confuses “lay” and “laid” in speaking or writing is called ignorant; the composer who does not know the A B C of resolving discords—the diminished seventh, for instance—ought with as much reason to be called “musically ignorant.”

Sixth, the composition must be clear and simple. As long as the creative impulse brings to light intricate and confused effects, without melody, without style, without form, without light and shade—as, for instance, an *adagio* with full orchestration all the way through—just so long the composer is within the limitations of his “storm and stress period;” his work does not please the public, despite the spasmodic efforts of hired *claqueurs* and the flattering newspaper criticisms.

Faults in composition can be perceived, of course, only by people who are accustomed to *think* about music. Others see, hear, and understand nothing about them. Neither can they tell “classic” music from “modern.” (If the “modern” music were better, the distinction might be harder to make.)

To rouse the curiosity of such people—who are really fond of music—and to give them food for thought, thought about music, is the aim of this sketch.

—A teacher who makes use of insignificant and worthless compositions instead of the innumerable masterpieces of our art, shows thereby his own low standard and shallow ideas.—A. B. Marx.

—It is injurious to keep pupils too long with easy compositions, for it hinders their progress. They should have, from the first, a few more difficult selections, and should become accustomed, little by little, to harder work. If they have had good foundation work and are led along carefully, they will not find the new difficulties burdensome.—Phil. Em. Bach.

SPINNING SONG.

C. HAAS. Op. 14.

The musical score for "Spinning Song" by C. Haas, Op. 14, is written in 2/4 time and consists of six systems of piano accompaniment. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

System 1: Starts with a piano (*p*) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment. A *cresc.* marking appears towards the end of the system. Performance markings include "Ped." and an asterisk (*) below the bass staff.

System 2: Continues the piece with a piano (*p*) dynamic. The right hand has a more active melody with many beamed notes. The left hand has a simpler accompaniment. Performance markings include "Ped." and an asterisk (*) below the bass staff.

System 3: Features a piano (*pp*) dynamic. The right hand has a complex, rapid melody. The left hand has a simple accompaniment. Performance markings include "Ped." and an asterisk (*) below the bass staff.

System 4: Features a piano (*p*) dynamic. The right hand has a melody with many beamed notes. The left hand has a simple accompaniment. Performance markings include "Ped." and an asterisk (*) below the bass staff.

System 5: Features a mezzo-forte (*mf*) dynamic. The right hand has a melody with many beamed notes. The left hand has a simple accompaniment. Performance markings include "Ped." and an asterisk (*) below the bass staff.

System 6: Features a forte (*f*) dynamic. The right hand has a melody with many beamed notes. The left hand has a simple accompaniment. Performance markings include "Ped." and an asterisk (*) below the bass staff.

First system of musical notation, featuring a treble and bass staff. The piece begins with a piano (*p*) dynamic. The bass staff includes a *Tr.* (trill) marking and an asterisk (*) indicating a specific performance instruction.

Second system of musical notation. The treble staff features a forte (*f*) dynamic, while the bass staff features a piano (*p*) dynamic. Both staves include asterisks (*) and *Tr.* markings.

Third system of musical notation. The treble staff features a pianissimo (*pp*) dynamic, while the bass staff features a pianissimo (*pp*) dynamic. Both staves include asterisks (*) and *Tr.* markings.

Fourth system of musical notation. The treble staff features a *cresc.* (crescendo) marking, while the bass staff features a *cresc.* marking. Both staves include asterisks (*) and *Tr.* markings.

Fifth system of musical notation. The treble staff features a mezzo-forte (*mf*) dynamic, while the bass staff features a forte (*f*) dynamic. Both staves include *cresc.* markings, asterisks (*), and *Tr.* markings.

Sixth system of musical notation. The treble staff features a piano (*p*) dynamic, while the bass staff features a pianissimo (*pp*) dynamic. The bass staff includes a *dim.* (diminuendo) marking, a *- e rall.* (rallentando) marking, and a *pp* marking. The system concludes with a series of fingerings: 2 1 3 1, 3 1 3 1, and 5.

NOVELLETTE.

Theodore Lack, Op. 112.

Allegretto con moto e spiritoso.

p *leggiere.*

p

f *di mi nu en do.*

p

f *p*

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (2, 5, 3, 1, 3, 2, 4, 2, 3, 5, 4, 3, 4, 2, 3, 3, 3) and dynamic markings *sf* and *p*. Bass staff contains a supporting line with fingerings (1, 1, 1, 4, 1) and a *sf* marking.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (1, 5, 3, 2, 1, 2, 5, 3, 4, 2, 1, 2, 3, 4, 3, 5) and dynamic markings *sf* and *pp*. Bass staff contains a supporting line with fingerings (2, 1, 1, 4) and a *sf* marking.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (5, 3, 4, 5, 2, 5, 1, 5, 2, 5, 1, 2, 1) and dynamic markings *grazioso.*, *cres*, and *cen - do.*. Bass staff contains a supporting line with fingerings (1, 2, 1) and a *cres* marking.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (1, 2, 1) and dynamic markings *cres - cen - do.* and *f*. Bass staff contains a supporting line with fingerings (1, 2, 1) and a *f* marking.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (3, 1, 5, 1, 3, 1, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1) and dynamic markings *ff*, *f*, *ff*, and *pp*. Bass staff contains a supporting line with dynamic markings *ff* and *pp*. The system concludes with the instruction *di mi - nu - en - do e po - co rit.*

Tempo I.

The first system of musical notation, measures 1-4. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting line with dotted half notes and eighth notes. A crescendo hairpin is placed over measures 3 and 4.

The second system of musical notation, measures 5-8. The treble staff continues the melodic line. A piano (*p*) dynamic marking is placed at the beginning of measure 7. A crescendo hairpin is placed over measures 6 and 7.

The third system of musical notation, measures 9-12. The treble staff features a melodic line with rests in measures 9 and 10. A piano (*p*) dynamic marking is at the start of measure 9, and a forte (*f*) dynamic marking is at the start of measure 11. The lyrics "di - mi - nu - en -" are written under the treble staff in measure 12. A crescendo hairpin is placed over measures 10 and 11.

The fourth system of musical notation, measures 13-16. The treble staff contains a melodic line with fingerings (1, 4, 3, 2, 4, 5, 4, 3, 2, 4, 5, 4, 2, 3, 4, 5, 4, 2, 1) written above it. A piano (*p*) dynamic marking is at the start of measure 14. The lyrics "do molto." are under measure 13, "cres" is under measure 15, and "cen" is under measure 16. A crescendo hairpin is placed over measures 14 and 15.

The fifth system of musical notation, measures 17-20. The treble staff contains a melodic line with fingerings (5, 3, 4, 2, 5, 3, 4, 2, 1, 5, 2, 1, 5, 4, 3, 1, 5, 4, 3, 2, 1, 5, 2). A forte (*f*) dynamic marking is at the start of measure 17, followed by a *rall.* (rallentando) marking. A piano (*p*) dynamic marking is at the start of measure 19, followed by a *a tempo.* marking. A fortissimo (*ff*) dynamic marking is at the start of measure 20. A crescendo hairpin is placed over measures 19 and 20.

O THOU SUBLIME! SWEET EVENING STAR!

O DU MEIN HOLDER ABENDSTERN.

Romance from Wagner's "Tannhaueser."

Edited by F. L. Eyer.

FRANZ LISZT.

Lento.*dolcissimo.
una corda.**pp**sempre lento, ma un poco più mosso.*

ROMANCE

*pp**espressivo.**mf**pp*

O thou sub - lime! sweet ev' - ning star,

Joy - ful I greet thee from a - far;
 With glow - ing heart, that ne'er dis - clos'd;
 Greet her when she in thy light re - posed,
 When part - ing from this vale, vi - sion, she
 ri - ses to an - gel's mis - sion,

poco rit.
smorzando.
poco rit.

Ossia.

*sempre una corda
quasi Arpa.*

un poco rit.

when part - ing from this

vale a vi - sion she

cre - ri - ses - seen - do

*poco a poco an
riten.*

Più lento.

Tempo I.

an - gels mis - perdendosi sion.

più rit.

rit.

sempre Ped.

poco rit.

sempre riten.

più lento

smorz.

pp

espress. un poco marc. il basso

rit.

ppp

pp

morendo

SOUTHERN LULLABY.

Poetry by
PAUL LAWRENCE DUNBAR.

Music by
W. W. GILCHRIST.

Con moto Moderato.

ten. ad lib. a tempo. ten.

1. Bed-time's come fo' lit - tle boys, Po' lit - tle lamb! Too tiah'd out to make a noise,
2. You been bad the live-long day, Po' lit - tle lamb! Throwin' stones an' run - nin' way,

ten. col voce. a tempo. ten.

ad lib. a tempo.

Po' lit - tle lamb! Gwine to have to - mor - rer sho'? Yes you tole me dat be - fo',
Po' lit - tle lamb! My! but you's a run - nin' wild, Look jes' like some po' folk chile,

col voce. a tempo.

ten. ad lib.

Don't you fool me, chile, no mo', Po' lit - tle lamb!
Mam'gwine whip you at - ter while, Po' lit - tle lamb!

col voce. p poco rall.

*Red. * Red. * Red. * Red. * Red.*

mf *ad lib.*

3. Come hyeah! you mos' tiahd to def, Po' lit - tle lamb!
 4. Jes' caint hol' yo' haid up straight, Po' lit - tle lamb!

poco rall. *col voce.*

a tempo. *ad lib.*

Play'd yo' - sef clean out o' bref, Po' lit - tle lamb!
 Had - n't ough - ter play'd so late, Po' lit - tle lamb!

a tempo. *col voce.*

a tempo.

See dem han's now, sich a sight! Would you ev - ah, b'lieve dey's white?
 Mam - my do' know what she'd do, Ef de chil - lun's all lak you,

a tempo.

ad lib.

Stan' still! while I wash dem right, Po' lit - tle lamb!
 You's a cau - tion now fu' tru', Po' lit - tle lamb!

col voce.

*Led. * Led. * Led. * Led. * Led.*

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POLKA CAPRICE.

W. E. Mac Clymont.

Allegro con moto. M.M. ♩ 96

The musical score is written for piano and treble clef. It begins with a treble staff containing a triplet of eighth notes (D4, E4, F#4) followed by a quarter note (G4), then a quarter note (F#4), and a half note (E4). The bass staff starts with a half note (D3) and a half note (F#3). The first system includes a *mf* marking. The second system features a *sfz* marking. The third system includes a *mp* marking. The fourth system includes a *sfz* marking. The fifth system includes a *mp* marking. The score is characterized by frequent triplets and slurs, indicating a lively and technically demanding piece.

This page of musical notation, numbered 14, features six systems of music. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings. The piece concludes with the word "Fine." at the end of the sixth system.

Trio.

15

This musical score is for a piano trio, consisting of a right-hand part (treble clef) and a left-hand part (bass clef). The music is written in 2/4 time and spans six measures, numbered 15 through 20. The notation includes various musical symbols such as notes, rests, and fingerings. Measure 15 begins with a right-hand melody starting on G4 and a left-hand accompaniment starting on E3. Measure 16 continues the right-hand melody with a descending line and a left-hand accompaniment with eighth notes. Measure 17 features a right-hand melody with a descending line and a left-hand accompaniment with eighth notes. Measure 18 shows a right-hand melody with a descending line and a left-hand accompaniment with eighth notes. Measure 19 features a right-hand melody with a descending line and a left-hand accompaniment with eighth notes. Measure 20 concludes the section with a right-hand melody on G4 and a left-hand accompaniment on E3. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 2/4.

D. C.

March of the Guards.

March and Two Step.

H. ENGELMANN, Op. 252.

INTRO.

Tempo di Marcia. (*Octaves ad libitum*)

March.

ff marcato *sf* *mf* *cresc.* *f* *ff* *sf* *f*

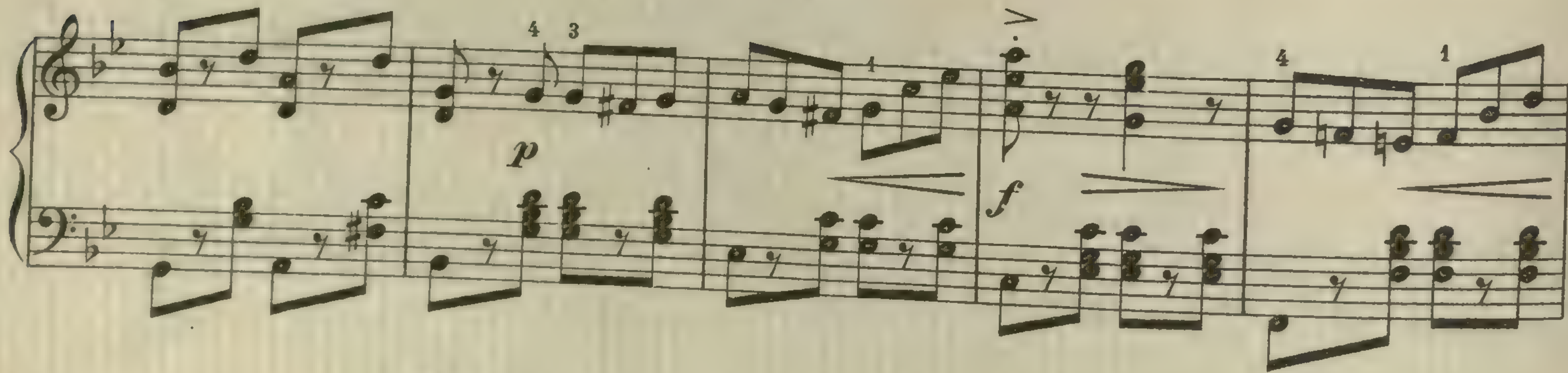
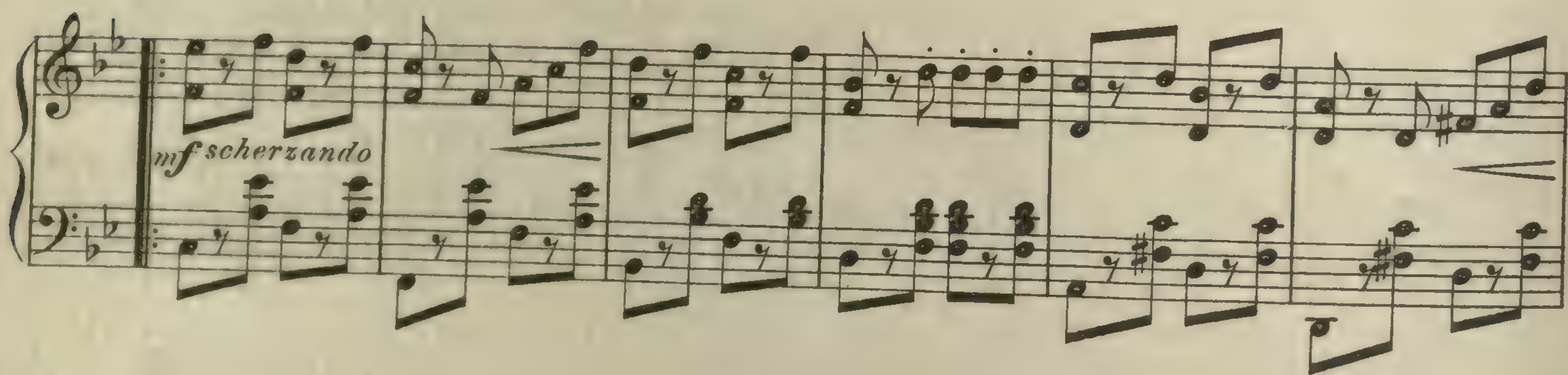
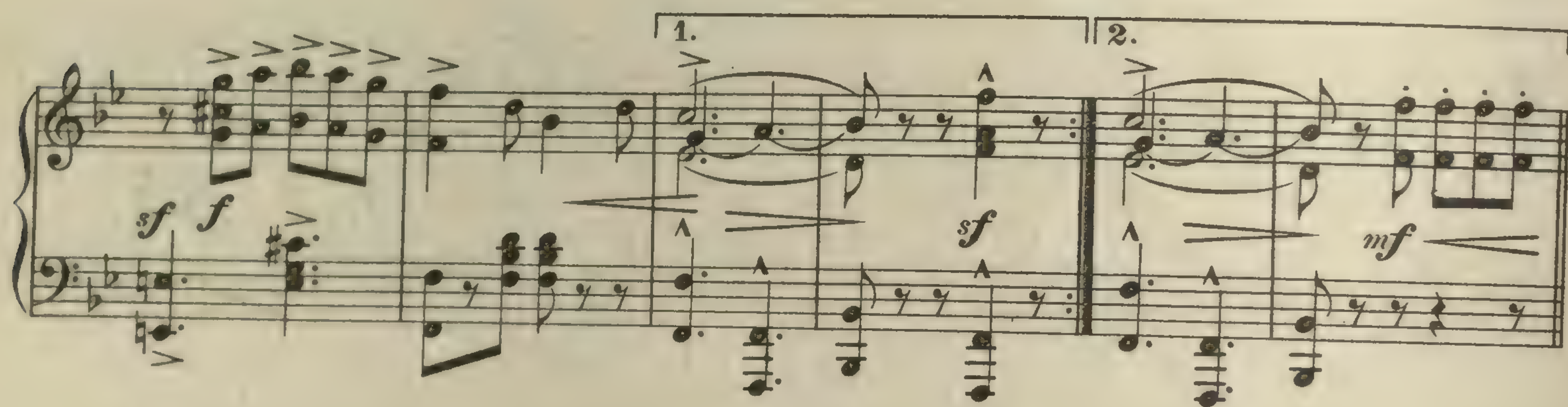
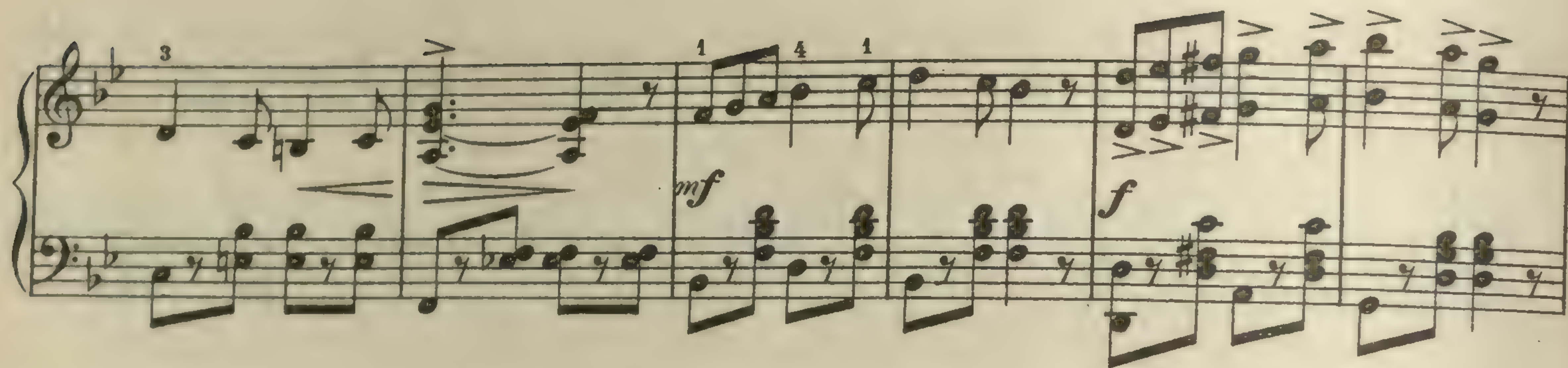
First system of musical notation. Treble clef, key signature of one flat (B-flat). The piece begins with a piano (*p*) dynamic. The bass line is marked *f il basso marcato*. The music consists of eighth and sixteenth notes, with some rests and ties.

Second system of musical notation. Treble clef, key signature of one flat. The music continues with eighth and sixteenth notes. A mezzo-forte (*mf*) dynamic marking appears in the middle of the system.

Third system of musical notation. Treble clef, key signature of one flat. The system is marked with a first ending bracket labeled "1.". The music features chords and eighth notes. A mezzo-forte (*mf*) dynamic is present.

Fourth system of musical notation. Treble clef, key signature of one flat. The system is marked with a second ending bracket labeled "2.". The music concludes with a fortissimo (*sf*) dynamic and the word "Fine.".

Fifth system of musical notation. Treble clef, key signature of one flat. The section is titled "Trio. semplice". The time signature changes to 6/8. The music begins with a piano (*p*) dynamic. The system includes fingerings (1, 2, 3, 5) and slurs over the notes.



EVENING SENTIMENT.

ALBUM LEAF.

JUL. FECHNER. Op. 9.

Con moto.

The first system of musical notation for 'Evening Sentiment'. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/8. The music begins with a piano (*p.*) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a simple bass line. The system concludes with a *pp* (pianissimo) dynamic marking and a final piano (*p*) dynamic marking.

sempre legato

The second system of musical notation. It continues the piece with a *sempre legato* instruction. The right hand plays a continuous stream of eighth-note chords, and the left hand provides a steady bass accompaniment. The system ends with a final chord in the right hand.

rit. - a tempo

The third system of musical notation. It begins with a *rit.* (ritardando) instruction, followed by a *a tempo* instruction. The right hand continues with eighth-note chords, and the left hand plays a simple bass line. A piano (*p*) dynamic marking is present. The system ends with a final chord in the right hand.

The fourth system of musical notation. It continues the piece with a *p dolce* (piano dolce) instruction. The right hand plays a series of eighth-note chords, and the left hand provides a steady bass accompaniment. The system ends with a final chord in the right hand.

p dolce

The fifth system of musical notation. It continues the piece with a *p dolce* instruction. The right hand plays a series of eighth-note chords, and the left hand provides a steady bass accompaniment. The system ends with a final chord in the right hand.

The sixth system of musical notation. It continues the piece with a *p dolce* instruction. The right hand plays a series of eighth-note chords, and the left hand provides a steady bass accompaniment. The system ends with a final chord in the right hand.

a tempo

dim. e rit. *pp*

cresc.

ff appassionato *dim. e rit.* *p*

Tempo I. *pp* *ppp* *p* *sempre legato*

f *p* *pp*

THE READING COURSE.

I.—THE ESSENTIAL ELEMENT IN GIVING A BETTER LESSON.

BY THOMAS TAPPER.

THE subjects discussed last month are, undoubtedly, recognized by teachers of all grades as of the utmost practical importance. Pedagogy and psychology not only consider and explain the fundamental principles of teaching and of mental activity in general, but they invest every problem arising in the teacher's life with genuine interest. Hence the first real value of study along these lines is this: it leads the teacher to regard every lesson as a process which can be conducted in a logical manner, in a manner at once susceptible to extended observation and infinite improvement. When teaching thus becomes a matter of fixed interest, the day of that apathetic toleration of the pupil for half an hour or so is forever fled.

To proceed with teaching in such manner that the phenomena of every lesson given are eagerly welcomed as means whereby the teacher may gain further knowledge of his craft is the highest form that instruction can assume, excepting always, of course, the one other element which may be called the florescence of instruction. It is certainly something to be welcomed as a study which will invest with living interest every mental operation which goes on before us. And it is only when the teacher actually begins to observe the law of mental activity in its various manifestations that an appreciation is had of the possibilities one may not only find in the lesson, but the possibilities one may actually put into the lesson. We may increase knowledge of music itself infinitely; it really does not, however, by virtue of its increase, become proportionately simpler of explanation. Consequently, an indispensable power for the teacher lies in the study of those mental operations which are at the basis of learning. The only way to give a better lesson on any subject is this: The lesson as a distinct form of mind-activity must be as carefully studied as the subject-element itself.

What are the direct gains from the study of the two subjects under consideration? They are these:

I. It is made evident to us that in the operation of teaching and learning, everything proceeds by an orderly process,—not necessarily the same in every case, yet orderly, nevertheless,—which can be studied.

II. When teaching and learning proceed in accordance with their respective laws, there is the least amount of waste effort.

III. There results, consequently, a saving of force and of time.

IV. And of supremest importance there results the acquisition of habits *which from the beginning are correct*.

These points must make it clear that there is possible for every teacher a way by which a better lesson can be given; and the benefit, like all true benefits, does not spread its halo over the place alone where we first find it, but shows it everywhere. In brief, the habits gained from a careful study of the subjects of which we are treating not only insure better instruction, but better habits in all our living. There are, no doubt, many who will be glad to follow these subjects further than was indicated in the previous article. For them the following authors are among the best that can be read. The titles given are of books used as the basis either for actual text-book work or for reference in some of the leading universities of America. These titles have been furnished to me by the Secretary of the universities of Michigan, Clark, Harvard, Yale, Columbia, and the City of New York. The books may, therefore, be regarded as the best available on the subjects:

- James, . . . Psychology (edition in two volumes, or the briefer course).
 Külpe, . . . Outlines of Psychology.
 Ladd, . . . Elements "
 Ladd, . . . Primer "
 Hyslop, . . . Outlines "
 De Garmo, . . . Essentials of Method.
 Lange, . . . Apperception.
 Rosenkranz, . . . Philosophy of Education.
 Rein, . . . Outlines of Pedagogics.

- Laurie, . . . Institutes of Education.
 Compayré, . . . History of Pedagogy.
 Williams, . . . History of Modern Education.

To state it briefly then, the essential element in giving a better music lesson is to study lesson-giving quite as distinctly as to study music.

BOOK FOR THE MONTH: RUSKIN'S "SESAME AND LILIES."

Ruskin is, perhaps, more distinctively known as a writer on art and esthetics in general. With his keen insight, however, with his peculiarly forcible honesty, he has put into his writings some of the best thoughts upon education that we have. It is scarcely within the domain of this Reading Club to analyze books in detail. Especially with a book like "Sesame and Lilies," the purpose—I mean the greater purpose—of the work is shown by glancing at the chief motive of the writer, as shown in his works in general.

With a writer like Ruskin this is not difficult, for he is forever forcing upon his readers certain facts, the ignoring of which is a guarantee of failure in aiming to become an artist of whatever school. This is nowhere more succinctly stated in rude, perhaps, but in unmistakable words than in the edition of "Sesame and Lilies" revised by Ruskin in 1871. Of the innumerable editions of this book this is one of the best, and, fortunately, it is easily obtained in America. It is not likely that any one will read Ruskin seriously and not gain from him the lesson that art of whatever kind does not yield its secret, not even its plainest joys, until one has learned to come to it full of human sympathy. This is the spirit that burns in all his sentences. His first distinctive lesson to one who turns thoughtfully away into a life of earnestness is this: "Whatever you may be, you must not be useless and you must not be cruel." And then in his severely honest way he makes it clear that even people who think they are very busy and very oblivious of others may withal be very useless and very cruel at the same time.

It is certainly clear that when art-life is conceived of as *a way in which we may be useful and kind* we have given it an interpretation so great that there can be none greater. And if in the first experience with this view of the matter there seems to be no connection whatever between this view, and, let us say, humping arpeggios or jerking trills or lazy pupils, let it be believed that it is out of this interpretation alone that humping and jerking habits can be properly appreciated, traced to their source, and smoothed out. It may not be amiss to repeat that bad habits may be coaxed down-stairs but they can never be thrown out of the window.

Then, after he has insisted upon the necessity of sympathy being ever alive in us, Ruskin next forces upon us two other necessities: honesty and accuracy. These are named, no doubt, in the order of their importance. He will not lose from sight that art, like housekeeping or like any form of labor that we call common, is perfected only by honesty of purpose combined with accuracy of procedure. Thus, if he talks about laying a wall, he insists on good mortar rightly mixed, the proper stone, and an honest mason. Of the first lecture of "Sesame and Lilies" he expresses the purpose thus: "Life being very short, and the quiet hours of it very few, we ought to waste none of them in reading valueless books;" and, "Valuable books should, in a civilized country, be within the reach of every one, printed in excellent form, for a just price; but not in any vile, vulgar, or, by reason of smallness of type, physically injurious form, at a vile price. For we none of us need many books, and those which we need ought to be clearly printed, on the best paper, and strongly bound."

And further, as carrying out his point as to honesty of purpose, he insists that it is a matter of shame to have on one's shelves ill-printed or loosely and wretchedly stitched books. As one of the potent elements in culture-bringing he says: "I would urge upon every young man . . . to obtain, by the severest economy, a restricted, serviceable, and steadily—however slowly—increasing series of books for use through life."

The first lecture in "Sesame and Lilies" has books and reading for its chief theme. This volume was originally composed of two lectures, both of which were

delivered at Manchester, England, in 1864. There has, however, been added to the work a third lecture ("Mystery of Life and Its Arts"), first delivered in Dublin in 1868. Of the purpose of this third lecture and of the second ("Queen's Gardens"), he says: "They have a wider scope, being written in the hope of awakening the youth of England . . . to take some thought of the purposes of the life into which they are entering, and of the nature of the world they have to conquer."

When a book such as this is presented to readers of a special magazine like THE ETUDE, read by thousands of people whose business it is to find out how they can improve the method of their work, the first natural question is, "What good shall I get out of time spent in the reading of this book?" I should say, in brief, that one could gain these things, principally:

I. The knowledge that art is one way of living; *not the only way*.

II. That in mental activities one must be as severely honest with one's self as elsewhere.

III. That it is useless to proceed even in simple mental operations without accuracy.

IV. That if art is our life, we must study life to know the art we have chosen.

V. That we shall gather just as much honest result from our garden as we plant in it.

Fairly considered, these matters have their places even in an ordinarily common music-life. The next book will be A. F. Thibaut's "Purity in Music."

RUSKIN ON MUSIC.

HERE are some quotations from Ruskin's works, not to be found in the particular book discussed this month, which should interest all musicians. Speaking of the ideal education of children, he says: "And in their first learning of notes they shall be taught the great purpose of music, which is to say a thing you mean deeply, in the strongest and clearest possible way; and they shall never be taught to sing what they don't mean."

"Perseverance in rightness of human conduct renders, after a certain number of generations, human art possible; every sin clouds it, be it ever so little a one, and persistent vicious living and following of pleasure render, after a certain number of generations, all art impossible. Men are deceived by the long suffering of the laws of nature. . . . As for the individual, as soon as you have learned to read you may know him to his heart's core, through his art. Let his art gift be never so cultivated to the height by the schools of a great race of men, it is still but a tapestry thrown over his own being and inner soul."

"The end of art is not to *amuse*. . . . The end of art is as serious as that of other beautiful things—of the blue sky, and the green grass, and the clouds, and the dew. They are either useless, or they are of much deeper function than giving amusement."

"The best music, like the best painting, is entirely popular; it at once commends itself to every one, and does so through all ages. The worst music, like the worst painting, commends itself at first, in like manner, to ninety-nine persons out of a hundred; but after doing them its appointed quantity of mischief it is forgotten, and new modes of mischief composed. The less we compose at present the better; there is good music enough written to serve the world forever."

"The airs of songs by great composers must never be used for other words than those they were written for. Nothing is so destructive of all musical understanding as the habit of fitting a tune that tickles the ear to any syllables that it will stick on."

"After learning to reason, you will learn to sing: for you will want to. There is much reason for singing in the sweet world, when one thinks rightly of it; none for grumbling, provided you have entered in at the straight gate. You will sing all along the road then, in a little while, in a manner pleasant for other people to hear."

—Only the most thorough teaching is really profitable; even more: thorough teaching is also the easiest and saves most time.—A. B. Marx.

Vocal Department.

CONDUCTED BY H. W. GREENE.

[In this connection there will be a QUESTION AND ANSWER DEPARTMENT, open to THE ETUDE subscription list. Make your questions brief and to the point. The questions must be sent in not later than the fifteenth of the month to insure an answer in the succeeding issue of THE ETUDE.]

MARCHESE'S OPINION OF AMERICAN VOICES.

"The best voices now come from America," said Mme. Marchesi, the eminent professor of song, teacher of Calvé, Eames, Melba, and other famous singers, to the Paris correspondent of an American paper; "and," she added, "the Americans are without question the most beautiful women in the world. Voice and beauty are two qualities absolutely necessary for a successful professional career, but there are other qualities of equal importance, indispensable accessories—settings, as it were, to the jewels of voice and beauty—and these qualities many Americans, as well as the girls of other nations, lack. Artists can not be made in a hurry—that is a fault with my American pupils, they want to be operatic stars in two months, which is impossible. A voice must be developed gradually. Little by little it will expand and grow in strength and in beauty. It is a simple law of nature.

"It takes at least a year to train the voice properly to a correct method of singing, and at least another year to give it all the delicate shading, the essential finish. Think, then, of the dramatic art to be mastered; the fluency in foreign languages, before the singer can interpret them intelligently. It does not suffice to sing the notes of the music. One must feel the music, color the words, act the part, and express the poetry, the sentiment of the composition. All this must be learned, yet people wish to learn it in a few months.

"Americans are always in the greatest hurry, and it takes quite as long, if not longer, to train Americans in the poetry of music; for, unlike their foreign sisters, they seldom possess instinctive dramatic talent. They have clear, cool, intelligent heads, and are governed rather by intellect than by impulse. They are rarely emotional, and are apt to lack the magnetism found in the daughters of France, Italy, and other Southern countries.

"I regret to say that the modern tendency is toward the extraordinary, at the sacrifice of artistic sense. Every one wants to do something unusual. So many girls with fine, full registers strive to add a ridiculously high note to startle the public; and, after all, what does such a miserable, weak, high squeal amount to? Surely it is not artistic.

"In singing, one must enter into the spirit of the song. Each word demands a different coloring appropriate to the subject. A singer must try to feel, or at least to imagine, the feelings of the character she portrays. She must endeavor to comprehend the emotions that the various circumstances in life inspire. Until she has achieved this she can not hope for success, and such art is not to be acquired in a month or two.

"My advice to American girls who aspire to operatic careers is to learn the rudiments of music,—time, in particular,—the story of music, and at least one other living language before they cross the ocean to study in Europe. They will gain time in the end. Furthermore, they should not come to Europe without the necessary money to defray their expenses abroad. I have seen so many tears shed over this question of money. One can study music economically in Paris, but what it does take a girl should be provided with before she comes here and risks everything on a chance of success."

* * * *

MOST TENORS ARE ACCIDENTS.

MUSICAL history demonstrates the fact that, like Wachtel, who began life as a postilion, most tenors are accidents; that is to say, the men who have made the most stir in the world in this line of work have had a natural gift that was little suspected until they were pretty well along in life. Lafranc, the phenomenal tenor,

who made quite a stir about twenty years ago, was a railway porter at Marseilles, and was singing to his fellow-workmen at the station at Marseilles one night when Gounod arrived there by train and happened to hear him. He invited him to his hotel and advised him to cultivate his voice. The result was that the railway porters at Marseilles contributed a small sum weekly to send him to Paris. There Gounod got an entry for him at the Conservatoire, and the result we all know. He was probably the greatest Marseilles favorite. Campanini was lowly born. He was at one time a blacksmith. His voice attracted somebody's attention—we forget whose—and the result we know. Jean de Reszke was never intended by nature to be a tenor at all. Up to middle life he was a baritone and attracted no particular attention. He may be said to have almost forced his voice into a tenor register. For many years he sang in the small towns of Europe without particular notice, and it was his sister, Mlle. de Reszke, who made the first hit of the family at the Grand Opera House in Paris. She was a soprano singer of great gifts. She is now dead, but her influence got the de Reszkes to Paris, and there Jean de Reszke made his first hit singing with Patti. The papers at the time praised the tenor more than they did the great prima donna, and it is a matter of operatic history that ever since she has refused to sing with him. De Lucia was a drummer boy, and the great Patti the daughter of an itinerant fiddler.

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EXCELLENCE IS A GROWTH.

ALL musicians find that they began their growth in musical study with the supposition that perfection in the art had been reached by the masters; that classic models base their claim to immortality on their perfectness. Maturer knowledge reveals to them the truth that excellence, not perfection, is the only key to distinction. Excellence is comparative, perfection is ideal. Excellence is a growth, perfection unattainable; hence all aspirants for fame strive on a plane of equality so far as ends and aims go. The difference in inheritance clearly prescribes the horizon of the ambition. Taking that idea as the starting-point, all men are born with an equal chance to succeed, since he with the limited horizon must make as great an effort to reach its boundaries as the one with greater gifts, whose boundaries are thereby more or less extended. Ambition seems a vague term, but it carries with it its own definition and limitations. It can not mean more to its possessor than can be comprehended by his power to conceive or appreciate. If the student rhapsodizes over a Liszt or a Wagner, and in the same breath wishes he could become as great, he invites the conclusion that he is fascinated by the spell of effect and the glamour of fame, which are purely sensual or selfish considerations. If the spirit of art personified by those masters has awakened an appreciative response in his soul, which must through him find expression as it found it through them, he talks little of ambition. The spell is too deep, too overpowering for words, and reveals itself slowly but surely through art's only medium of expression,—works. The wise teacher, therefore, knows the comparative value of words and works, and fixes the limit of a pupil's attainments very early in their acquaintance. Music is not a fickle muse. She offers no gratuities. Her emoluments are of the highest order, and are not only out of reach, but invisible to eyes unilluminated by consecration and submission to her exactions. Nature is her attribute of divinity; truth, of her character; and self-sacrificing fidelity the open sesame to her favor. He who would be great in art must be great in soul. If this is true of a musician in the broad sense, it is not less true of one who seeks to win distinction as a singer. Objections may be urged to the claim that all vocalists have equal gifts so far as the singing instrument is concerned; but the exceptions are so extremely rare where the physical gift of a superlatively beautiful voice has enabled its possessor to ignore the demands of musical and technical drudgery, that for all educational purposes the combination of voice with the multitude of more important attributes places ambitious vocalists on a level of opportunity at the initial stage of their efforts.

A MUSICAL DISCOVERY.

If the conclusions announced by E. Davidson Palmer, an English vocalist, after five or six years of experimenting with the so-called falsetto voice, are confirmed, there is a revolution near at hand in the development of the male voice. These conclusions are, he says, of so startling a nature and so utterly at variance with all that is taught on the subject that, though he reached them by reason of his own personal experience long before his experiments upon others began, yet he felt the hopelessness of announcing them until he had fully fortified himself with confirmatory evidence. This evidence he thinks he now has, and he gives it to the public in *The Nineteenth Century* (February). These conclusions are stated by him at the outset as follows:

"The result of these experiments was such as to fully confirm me in the views which I had long entertained, by the establishment of the remarkable fact that by bringing down the so-called falsetto to within a few notes of the bottom of the vocal compass, and by exercising it frequently and persistently, it is possible at this low pitch to gradually strengthen and develop it until it acquires all the robustness of the ordinary 'chest voice.' When this process of development is completed, the voice may be said to be entirely transformed. The old 'chest voice' is discarded, and in place of the two registers of which the voice formerly consisted, there is now only one register, which extends from one extremity of the voice to the other. This new voice, while as regards strength and volume of tone it bears a great resemblance to the discarded 'chest voice,' for which it may easily be mistaken, differs from it in three important particulars: first, in the peculiar beauty and sweetness of its quality; secondly, in its exceptionally extended compass; and thirdly, in the perfect ease with which it can be carried to its upper limit."

Mr. Davidson then proceeds to describe his experiments. Here is one of them:

"One of the voices with which I was most successful was that of a young man of about six-and-twenty years of age who, when he came to me, had already had some little training. His voice, which was tenor, consisted of the two registers commonly known as 'chest voice' and falsetto. The 'break' between these two registers was quite conspicuous, and the difficulty in producing the upper notes of the 'chest' register was unmistakable. He had been taught to exercise the 'chest voice' and let the so-called falsetto alone. I advised him to do exactly the reverse. On getting him to bring the upper register down as far as G in the fourth space of the bass staff, nearly an octave lower than it is supposed to be of any practical use, I found it, as was to be expected, exceedingly weak and 'breathy.' Below that point it was little better than a whisper. On this weak and 'breathy' voice he now began to work under my directions, by means principally of octave and arpeggio exercises. After about three months of regular and diligent practice, a very remarkable increase of strength was observable in all the notes as far down as the G just mentioned. These notes had lost their falsetto character, and had begun to sound like 'chest' notes. In a few more months the improvement had extended itself to the lower notes as far as the low D. Thus the development process went on until, in less than a year, the transformation was complete. The old 'chest voice' had been entirely discarded and superseded, and in its place was what may be described as a new kind of 'chest voice,' with an available compass of two octaves and a fourth, extending from the low A flat to the high D flat, every note strong and of good quality, and every note produced in exactly the same way as the so-called falsetto."

Other cases in which similar results were achieved are mentioned, but admission is made that a number of failures and partial successes have been interspersed among the complete successes, some of the failures being due to lack of practice because of business pursuits, but most to the lack of necessary patience and perseverance. "Several of the partial successes were men over forty years of age." Another discovery was made: namely, "that the so-called falsetto not only strengthens that voice itself, but is beneficial to the 'chest voice' also." Says Mr. Davidson:

"It is generally supposed that its exercise to any great

extent is productive of serious injury to the 'chest voice,' and the assertion has been made, and is indorsed by high authority, that, if it be exercised exclusively, the 'chest voice' will be entirely destroyed. There is not a vestige of truth in this assertion. The many careful and prolonged experiments which I have made disprove it completely; and not only do they do this, but they also show that, while the so-called falsetto is improved by being exercised, the 'chest voice' is improved by being let alone."

Another important point is brought out by the writer. He has occasionally met with adult males who possessed untrained voices which, contrary to the common teaching, had but one register, not two, nature having made them in her own way in defiance of all the great musical authorities. Even when examined with the laryngoscope no break in the voice could be discerned to indicate two registers. Voices so produced are exceptionally fine voices, and in adult males have the peculiarity of seeming to be all "chest voice," but can be carried to the highest limit of the voice with perfect ease. The means by which such voices are produced he has discovered to be simply and solely that which is employed in the production of the so-called falsetto. He continues:

"If this conclusion be true, and I fail to see how it can be successfully disputed, then the question, what is falsetto, which has always been a puzzle to the physiologist, may be satisfactorily answered. Falsetto is the remains of a voice a portion of which has been wrongly produced, and the wrongly produced portion is not the falsetto itself, as is commonly supposed, but that portion which is known by the name of 'chest voice.' Signor Garcia, in his 'Hints on Singing,' says that falsetto is a remnant of the boy's voice. This is perfectly true, although the majority of professional singers and many teachers of singing are quite unaware of it. But it is not the whole truth. Falsetto is not only a remnant of the boy's voice, but it is a remnant of the rightly produced voice. Moreover, in every case where it exists as a separate register it is the only rightly produced voice.

"That the theory of voice production which this view involves is a strange and startling theory to propound is not to be denied. But I have brought forward some strange and startling facts, and these facts can not, I believe, be accounted for by any other theory. Nor is this all. Strong and conclusive as these facts appear to me, they are not the only facts by which the theory may be supported. Others may be noted which point plainly in the same direction. There are many musical men who had good voices when they were boys, but have anything but good voices now. These men have a distinct recollection of the kind of voice which they formerly used when they sang soprano as children, and are well aware that, whatever were the mechanical means by which it was produced, the mode of production was exactly the same as that which they would now employ if they wish to produce the voice which is called falsetto. In other words, they are fully conscious of the fact, already referred to, that the falsetto of the present voice is the remains of their former soprano voice, while the voice which they now use both in speaking and in singing is obtained by a mode of production which was not natural to them as children, but was acquired at or about the period of change from boyhood to manhood."

This being the case, Mr. Davidson contends that there is nothing in the mechanism of the larynx to justify a change in the mode of voice-production when the boy singer becomes a man. He insists, also, that the men singers who possess the best voices did develop them in this way. He anticipates that any amount of ridicule and opposition will be awakened by his statements, but appeals to the facts in confidence that they will support his conclusions.

NOTE.—The foregoing clipping from the *Literary Digest*, "A Musical Discovery," is interesting, not only from the standpoint of its being a unique proposition, but from the able manner in which its reviewer has presented it. The impression is so popular that the vocal instrument, because it conforms to expectations limited by a groove which has been fashioned out of the experience of speaking voices and partially cultivated singing voices, has certain limitations, that the profession is slow to accept unusual or unique theories. Experi-

ence, however, points to the fact that limitations have not been prescribed to any muscle or combination of muscles in the human body, either in the direction of strength or delicacy. Let a man be deprived of the use of his hands and he can learn to draw, paint, and perform innumerable functions with his feet. It is not surprising then that Mr. Palmer should be able to take the remnant of the child's voice, and by judicious and systematic practice to exact and gain sufficient strength and elasticity to finally successfully blend it with the natural muscular activity of the adult voice, and this process extended, must not only eventually communicate its influence to the muscles in their normal activity, but finally include the broadest application of the vocal muscles in their effort. Such a procedure must inevitably change not only the quality of the falsetto, but modify the natural roughness of the adult voice. We can not forbear the observation, however, that, had the same assiduous effort, wisely directed, been applied to the normal phases of the examples he quotes, he would have been repaid with as high, if not a higher, degree of results.—VOCAL ED.

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ANSWERS TO VOICE QUESTIONS.

INTERESTED.—1. The singer's tongue should not always lie flat in the mouth. It should conform to vowel requirements, differing widely in its shape on the vowels "e" and "ah." It is the office of the tongue to follow, not to lead, hence perfect mobility and freedom is the great desideratum.

2. To overcome obstinate elevation of the tongue under the soft palate, two methods can be employed. First, hold the tongue down with the handle of a spoon, the bowl being held in the hand, taking care to teach the muscles self-control, rather than to encourage them to resist outside pressure. Second, hold the tip of the tongue firmly with a handkerchief, as far out of the mouth as possible, making a succession of semi-staccato tones, not loud, but gently. At first the tongue will make an effort to spring back at every repetition of the tone, but will finally yield, leaving the vocal effort to the action of the proper muscles. This exercise should be practiced in the middle voice ten minutes at a time and for many weeks.

3. Many instruments have been devised to aid the voice student in overcoming vocal defects. Teachers of wide experience have found it possible to meet obstinate cases without artificial aid.

4. By noting the transition from the *mf.* to the *pp.*, if no break occurs, the teacher can safely assume the *mf.* quality to be a legitimate, full voice tone. If the *pp.* is falsetto and can be arrived at without a break, it is just as legitimate.

J. N. Y.—There should be a marked distinction between a tremolo and a vibrato. The tremolo is execrable, pernicious alike in its effect upon the voice and upon the ear. The vibrato which you allude to does not appear in the voice only when entirely under the control of the singer, and used judiciously, sparingly, is a voice's rarest charm. The "purely smooth tone" is as thankless in the voice as it is in the violin.

L. G.—The word "wind" should be pronounced in singing to rhyme with the word "mind," unless it should occur at the end of a line which was followed or preceded by a line ending with such a word as "sinned." There are so few words which rhyme with the word "sinned," that its use in this connection would be very unusual.

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DO'S AND DON'T'S IN MUSIC.

THE following is a series of hints to young singers and would-be singers from one of Boston's well-known musicians:

1. Do start under the right instruction. It is far better to begin right in middle life than wrong in youth.
2. Do study everything carefully, for "what's worth doing at all is worth doing well."
3. Do cultivate refinement in all things. The tastes, inclinations, and tendencies of the singer, whether refined or coarse, are unavoidably made manifest in interpreting the music she sings.
4. Do keep up with the events of the world in a

general way, but while studying music live in an atmosphere of music. Concentration is the secret of many a singer's success.

5. Do sing everything as the author wrote it, for one should be as truthful in music as in history.

6. Do plan your mode of living and hours for eating, sleeping, and exercising according to the manner in which they affect your singing.

7. Do throw your whole soul into your singing. Live in the song while you sing it. The sympathy and interest of an audience is most frequently gained by the sincere, soulful, and truthful rendering of a selection.

8. Do cultivate animation, warmth of spirit, and coloring in rendering your songs.

9. Do train yourself to be cool-headed and collected when singing.

10. Do sing without notes when possible. You can produce better dramatic effects and hold your audience better by so doing.

1. Don't try to study music, art, and science all at the same time. Select one, and do that well.

2. Don't think of making music your profession unless you have a more than ordinary talent for it. The musical profession is already crowded with performers, except at the very top, where there is always plenty of room.

3. Don't think of making music your profession unless you have plenty of money to give yourself the best possible musical education.

4. Don't think that only training in execution and technic of the voice is sufficient. The professional singer should be a perfect reader and well schooled in counterpoint and in harmony.

5. Don't think the life of a successful singer is easy. The more successful the singer the more she becomes a slave to her profession.

6. Don't make a practice of humming. It tires the voice exceedingly.

7. Don't practice long at a time, especially if you are just beginning. It is much better to practice little and often.

8. Don't eat just before singing. A hearty meal several hours before, and a light, stimulating refreshment just before you sing is much better.

9. Don't drink wine for a stimulant. It not only is drying to the throat, but is too strong a stimulant. A person needs to be especially self-composed when singing.

10. Don't indulge in mannerisms and catchy originalities in rendering your selections. A natural manner and sincere singing is much more pleasing and desirable. —Werner's Magazine.

New Publications.

VOCAL STUDIES FOR SOPRANO AND TENOR. By GEORGE WHELPTON. DENTON, COTTIER, AND DANIELS, Buffalo, N. Y.

Written by a teacher for the purpose of meeting the daily necessities of his profession, this work should prove valuable to any one learning, or teaching others, to sing. It consists of two parts, the first intended for beginners, and the second for those who aspire to study voice to its greater heights. The exercises are selected from French and German composers, and are arranged in progressive order. Particularly to be noted is the adaptation of Italian and Latin phrases to many of the exercises, also the large space devoted to the development and execution of the trill.

—I am a great admirer of Bach, but I do not think justice is done to him. This is because his "Forty-eight" has been made into a parade-ground for the exercise of generations of students, so that all the flowers and grass of poetry and emotion have long ago been crushed to dust. There are few pianists, even of the greatest, who can play a Bach prelude and fugue with the spirit, grace, and emotion which the best of the "Forty-eight" possess. It is the general idea, I suppose, that Bach was mainly an extremely clever and healthy-minded musician of classical tastes. I must confess, however, I find more in him than that. I find pathos and melancholy, and manliness and grace—"emotion," in fact, of a very sublime order.—R. PEGGIO in *Musical Standard*.

THE VALUE OF AN OBJECTIVE POINT.*

BY THOMAS TAPPER.

I THINK it will be plain to all who observe and inquire about the methods of various teachers and pupils that in those cases where there is mutual labor to a definite end, there is always found not only a good result in general, but, as well, a pronounced enthusiasm for the work itself. Another element that will be observed is this: In cases where pupils work week after week, tending nowhere in particular, following the subject more from the reason that something compels it than because of a distinct love for it, apathy, discontent, and unsatisfactory results generally will be found. This latter case may be generated by the pupil alone or it may be, in part, stimulated by the teacher whose sin is that of being unenthusiastic, of not stimulating ideals and cultivating ambition.

To the charge against the teacher it may be replied that a teacher's business is music pure and simple, and that to deal in ideals and ambitions is quite apart from her business. This may be, in a sense, true. It is the purpose of this chapter to discover in just how far a teacher can afford to let this be true.

It is a testimony borne out by all successful men of business and of learning that quite apart from the talent they possessed in the beginning the development of their power was possible only through a willingness to labor for years, generally beyond the pay they received, to take infinite pains with the work itself, and to be unmindful of the number of hours spent daily in the task. No eight-hour worker has ever won a name for himself by his labor. On the other hand, the willingness to work until the desired result comes forth is really the first character-test that a talent-worker experiences. A man, successful far beyond the run of business men, said, in advising a young man who was about to enter business for himself: "A failure is comparatively rare where an honest man labors persistently and with sincerity at what he wants." Note the great words of his sentence—"honest—persistently—sincerity—wants."

Let us keep these words, which really express a business law, in mind as we proceed; and let us see what conditions may be said naturally to enter the business of teaching, and further, let us inquire which of the conditions found will insure the largest amount of success. Confining our illustration to music-teaching, the most favorable circumstances for success would seem to come forth from that union of conditions which is represented by a highly skilful teacher who works enthusiastically to a definite point with a talented pupil who pursues a lofty ambition with equal enthusiasm. Such a Utopian condition is not possible in every music-lesson. That, undoubtedly, is the first deduction. But a second thought will at once permit of another deduction: namely, if this condition is not fully possible it is yet an admirable ideal toward which to work. The condition here hypothecated may not only serve as an ideal but may immediately suggest that we seek in it for these elements which should enter more modest cases.

Let us repeat the attributes of the teacher. They were these:

- I. A high degree of skill.
 - II. Enthusiasm.
 - III. The faculty of working to a definite end.
- And on the part of the pupil:

- I. Talent.
- II. A lofty ambition.
- III. Enthusiasm.

When we examine these conditions we find that they must be based for successful issue upon the cultivation of that power fundamental to all others—judgment. Its office, both with the teacher and with the pupil, is so apparent that no detail of it is needed.

Now let us examine them and see what there is in the teacher's attainments that all of us may aspire to in the hope of adding something unto ourselves. We will consider each point in turn.

I. On what is a teacher's degree of skill dependent?

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On two things: (1) Natural ability, and (2) the development it has received. There being much truth in the statement that genius is the art of taking pains, it is largely true that a teacher's place and a teacher's success are directly dependent upon the amount of self-discipline she has demanded of herself; and what she will accomplish with others is intimately related to what she has been able to accomplish with herself. In other words, the first victory of teacher over pupil is won when the teacher gets command of herself. Hence, the first quality in her attainment is power over self.

II. Out of this training it will result, if the fight be kept up long enough, that one will begin to love work *because it is doing so much for one individually*. When by doing we find that we are gaining power over self, we are led to love the labor for its reward. This is the first intimation of the truth, that it is not enough to love art for the gratification that comes from it. That is akin to the wine-merchant passing his day in wine drinking. Why is art loved by artists? Because it reveals them to themselves; and one who is brave will not be afraid of what he sees. Now, when it is plain that labor is adding unto the laborer, there comes from it a pure love and a strong enthusiasm. But, let it be noted that *the love is not sickly and the enthusiasm is not noisy*. Hence it is plain that enthusiasm, like skill, comes as a result of putting interest in one's work.

III. The faculty of working to a definite end need scarcely be dwelt upon now for it must be evident that when one has labored uncomplainingly for the acquirement of skill, as we have instanced above, enthusiasm comes largely because good results are seen to grow out of what one may call centralized labor. This centralization of effort in the teacher's life, taught to her as she practically works out her own case, is that which later on in her developed career she employs as "a definite aim" in teaching others.

We now see that the essential powers of a teacher come during the development of her talent. In other words, the development of all the necessary factors has come because she has been from the first faithful unto that which was bestowed upon her in the mystery of life. It would seem logical now to take up the points of favor placed against the pupil in our original hypothesis and to discuss them both individually and as to their interrelation, as in the case of the teacher. But we must not overlook this: that while we have been following the teacher in her self-development we have in reality been following the pupil; that is, the teacher displays powers which are ripened in the years of professional life; but they are powers which were first developed in student years. We have already mentioned the quality which is most potent in this ripening process—judgment.

It is trite to say, but perhaps excusable when one wishes to avail of the force of the expression, that the largest amount of work is habitually accomplished by those who follow proper methods discriminatingly. And what it is that discrimination accomplishes is this: It reduces friction; there is little waste effort; much talent gets its best play along lines most properly suited for it, and little talent, like a small investment, is put out to the best advantage, assuring one of a return proportionate to the capital. Now, in the investment of personal power, it is rarely the case that a proportionate return is enjoyed by the investor.

But further than this, judgment steps in as the seeker after truth, and the whole truth at that. It is soon recognized by one who is studying the art of teaching, that as applied to music one must not fail to observe this: namely, that two distinct arts are present; the art of teaching and the art of music. *And each must be studied after its own peculiar nature*. Besides this, it will be seen that as the diversified ramifications of the sociological order create conditions which govern business in general, so in large measure they have their influence in the business activity of the musician. The strength of their unity in business-life must be respected in any special application. Now, without creating further conditions, we are justified in saying that music and its activities are quite the same in their interrelations as life and its activities—one is the other in miniature. And all the dependent conditions of life are likewise dependent conditions in music. Hence such an apparently unesthetic

yet necessary fact as the following is for the serious consideration of the music teacher, to give a good article in fair exchange, heeding its usefulness and practicability, improving her stock in trade as it is demanded by the legitimate development of her business, never falling into that state of apathy which regards anything as good enough to give for money. In short, as one regards all the conditions fairly, it must be concluded that it is highly necessary to conduct the teaching of music on the common business law that a superior article creates a demand; that under no circumstances can one expect long to survive in the general competition who does not keep wide awake, have a superior quality of goods for exchange, and who is willing to expect more business only in proportion to the actual success of business done.

This final statement leads to a consideration of a very natural and a very common question. When it is remembered that a lighted candle is not supposed to belong under a bushel, we may ask how much right the owner of the candle has to thrust it into the face of every one who chances near. The business man, having something with which to supply a demand, seeks to stimulate the demand, first being sure, if he is wise, that the demand itself is a proper one. Now, in music teaching, there can be but a single way of calling attention to one's goods; that is, as already pointed out, of showing highly superior results; of showing that the results are secured in the proper way, with no pretense to accomplish the impossible,—a year's work in a month, and the like,—and, above all, of showing that it is as one will sacrifice that one will gain. Whoever seeks to cover up the fundamental fact of all instruction is evading the common law.

Again, to refer, in closing, to the elements of power set against the teacher, it should be clear that for good results skill (knowledge), enthusiasm (force), and an objective-point (force directed) are not merely necessary, but fundamentally necessary. Thus, when the teacher sets out with a new pupil her first step will be taken Socratic-wise, to discover everything about the pupil's motive for study, endeavoring to supply a motive if there is not one; keeping the ambition constantly present, connecting it to an ideal, and gradually, imperceptibly, perhaps, raising that ideal so that the pupil's path shall always lead upward. Now, when this is done with skill, the pupil will develop just the three qualities placed against her in the beginning: namely, (1) Talent (personal force); (2) a lofty ambition (personal force directed); (3) enthusiasm (the quality of personal force).

We are now in a position to draw our negative conclusions. They are few and very apparent.

I. On the teacher's part: The teacher who will not take trouble, who is not enthusiastic, who does not continually increase her skill, can not raise ideals, can not take a definite direction, can not reach an objective point; in other words, she is useless in the three essential elements of her business. It must clearly be shown to the pupil that if he has talent and industry music offers him something tangible and satisfactory.

To show this and never to lose it to sight is the teacher's business.

II. On the pupil's part: If she will not take trouble she paralyzes the teacher's efforts; if she will not suffer pain in learning she is not yet awake; if she does not show the teacher that there is something in the mysterious inner self worth seeking, the quest is fruitless.

To show these inclinations is the pupil's business.

—We lose sight of beauty if we exaggerate the feature most beautiful.

How little a libretto interprets an opera—how little we care even to read it. It is the music that speaks to us; and how? Through the human voice. We do not notice how poor are the words which the voice warbles. It is the voice itself, interpreting the soul of the musician, which enchains and enthralls us. And when an audience disperses, can you guess what griefs the singer may have comforted? what hard hearts he may have softened? what high thoughts he may have awakened?

—Bulwer Lytton.

Editorial Notes.

MONOTONY is the foe of expression. The cultivated ear can not endure an unchanging sameness. Hence, accent in music is an inherent necessity. But the fathomless extent and influence of accent has not yet begun to be comprehended. The rapidly revolving wheel does not reveal its single spokes to the eye, except as a more or less indistinct blur. If the spokes are large they make a greater impression upon the eye than if small. If the spokes are colored red they make a different impression than bright ones, or different than if yellow or blue. Similarly, rapid runs or note successions make no separate impression on the ear, but let the notes between accents be changed and the ear receives different impressions. The ear takes a distinct impression of the accent points, and groups off the notes heard into rhythmic effects according to the notes within the accents. Place the right hand over the C-major chord; play with great rapidity, one octave up and down in triplet accents, accenting the end tones; now change the chord from major to minor, then back again, then to the third position of F major, then to F minor, then to A flat, then to A minor, then to C major; observe the effect upon the ear as you make these rapid changes. It will be found that the ear took in the groups as a single effect, but that it did not take cognizance of the separate notes of the groups, only their effect as a group.

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BUT accents soon become monotonous unless they are constantly varied as to dynamic force. Hence, phrasing with a climax to each phrase and a difference in adjacent phrases, each contrasting with the other, and this contrast controlled by the inherent content and intensity of meaning in each. Furthermore, there must also be a constant change of tone color. And here is found a reason for much of the common unpopularity of piano music. Amateurs lack the technical ability to give variety of tone color, and the cultivation of taste that would employ tone color skilfully and with an evident fitness of color to sentiment. This brings up the ever-recurring subject of touch, a subject that will not down, for there is no possibility of tone color without variety of touch, nor of its skilful use without much careful cultivation of taste; and for the cultivation of taste ideal models are a necessity to any pupil who has worked up somewhat of variety in tone, color, and touch. This means, hear as many good artists as possible.

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THE new teaching that THE ETUDE has emphasized for the past few years is indebted very greatly to psychology, and the more subtle points in the investigation of the wonderful power and effects of rhythm in music are due to the help from that science. A fixed attention is difficult to maintain for any length of time, but accents relieve the attention from taking cognizance of individual notes and furnish recurring points of specific observation. This is clearly illustrated by the following sentence which is set up by the printer without separation. What spacing does for the eye accent points do for the ear; which interpreted reads, What spacing does for the eye, accent points do for the ear. Now then, how much playing does one hear that is practically unspaced by accents? And how much is heard that is one grinding and unvarying monotony of accents,—as in the amateur playing of marches or waltzes,—no light and shade?

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PSYCHOLOGY turns on light here in showing that attention must find relief in variety. Variety must call upon widely different emotions and feelings. Accents must lead to climaxes and subside into nuances. The tempo must not remain uniform and metronome-like, but change in speed with the gathering intensity and coming repose of content of the phrase being played. Contrast, with now and then a climax made by disappointment: as, ending the gathering intensity of a crescendo with a pianissimo instead of a fortissimo. Fortunately, composers have, by the genius that was in them, felt and given expression to all of this in their music, and it is for us teachers to make our pupils feel and give

it manifest effect. Orators, singers, and violinists depend upon tonal and dynamic variety, and understand its value more than do pianists, but right here is found the pianist's greatest possibilities with his art.

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WE would call our subscribers' attention to The Reading Course. This is something no one should fail to read each month, and neither should any person, if he can possibly help it, fail to read the book recommended from month to month. This is an excellent opportunity to become acquainted with some of the very best literature ever written, and not only that, but it is literature especially chosen for music teachers, and is bound to make the reader of it a better teacher. It will broaden your work, lift you out of any rut you may have unconsciously slipped into perhaps, and make a wide-awake musician of you. We are curious to know just how many of our subscribers are following this course with interest, and we would deem it a favor if such persons would drop us a postal card to that effect.

GLEANINGS THRESHED OUT.

It requires but a few lessons to enable a teacher to make an estimate of the abilities and qualities of his new pupil. But the pupil may drop a chance word that gives the teacher a wrong impression of the pupil's character; or he may, from some leading cause, look for certain unfavorable traits, and it is a notable fact that we generally find what we are looking for. Prejudice, like looking through colored glasses, tinges everything that we see in the pupil, and we can not give a just judgment where there is prejudice. An exchange says:

"Prejudices, which are from within, cause more poverty than calamities, which are from without. Many a man whose life has been undisturbed by physical disaster has been brought to destitution by prejudices, which are the thieves of mental and spiritual treasure, as procrastination is the thief of time. We pity the feeble creature who has been prejudiced against apples by an untoothsome crab-apple; but those who are by no means feeble-minded have been prejudiced against sentiment by sentimentality, against emotion by emotionality. And yet, without sentiment one would not be susceptible to noble or tender feeling; without emotion thought would never be 'in a glow.' He who conquers a prejudice enlarges his borders and recovers many stolen goods."

The teacher can do nothing for the pupil whom he does not like. He must be in sympathy with his pupil if he would lead him to higher and better things in art. This is especially true in the study of music. Pupils need encouragement, and where there is prejudice there can be little genuine encouragement given by the unfortunate teacher to his more unfortunate pupil.

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Just how much praise and encouragement will be best for the pupil at any one time must be judged by the circumstances of that time. Too much praise amounts to flattery, and the latter soon destroys the respect of the pupil for his teacher. Praise bestowed for work well done, and for work over which the pupil has tried to do well, is but a just acknowledgment of what the pupil rightly expects, and to withhold just praise is as wrong as to cheat him in a business dealing. But if too much praise is given, and the pupil has a large "bump" of egotism, only harm can come from it. Nevertheless, it is doubtful if any person ever amounted to much except by the help of encouragement given by some judicious friend, and that at the right time. When the pupil shows talent and application, and an interest in his work and study, he will receive no harm from a word of encouragement. The following from the *Sunday School Times* sets off both sides of this subject:

"A look or a word can help or can harm our fellows. It is for us to give cheer or gloom as we pass on our way in life; and we are responsible for the results of our influence accordingly."

It may be further said: To withhold due words of appreciation may amount to a positive discouragement to the pupil. Too much pointing out of faults; too much calling of the pupil's attention to points of improvement

may only tend to discourage him. Every lesson should have somewhat of both praise and criticism, reserving the words of appreciation for the end of the lesson. When a piece has been well reviewed and the playing just done shows advancement on the former playings, the fact of improvement should be commended.

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Time is the stuff life is made of. A life that is a real life is one that is effectually and beneficially active. Life is rightly measured by achievement rather than by years. In the fierce competition of the present times, the music teacher must crowd much into his vacation if he keeps up with his competitors, for, as Lord Bacon says: "A man's nature runs either to herbs or weeds; therefore, let him reasonably water the one and destroy the other." Summer schools, State and national meetings of music teachers, and courses of personal reading or study, and better still, perhaps, a few lessons from some justly celebrated teacher, prepare one for better work. One's brain needs "refilling" to prevent entire exhaustion. While Carlyle says: "The grand school-master is practice," yet the progressive teacher must have something new to practice upon; not only new, but something that is decidedly better than what he has been wearing out of late. "But the vacation is for rest and pleasure," you say. Why not learn to get your pleasure out of your work? H. R. Haweis says: "The key to pleasure is honest work." And why not rest by a change of occupation? Any teacher who is in ordinary health can rest sufficiently in two weeks of his summer vacation, if, with his two weeks, he makes such an out-and-out change as is suggested above.

"The hours that fly so fast,
A burden or a curse when misemployed,
But to the wise how precious—every day
A little life, a blank to be inscribed
With gentle deeds, such as in aftertime
Console, rejoice, whene'er we turn the leaf
To read them."
—Samuel Rogers.

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THE ART OF PLAYING ACCOMPANIMENTS.

BY LOUISE W. BISHOP.

THIS is an important and much neglected department of music. Have you never heard any one say, when questioned as to his or her musical ability, "Oh, yes. I play a little; enough for accompaniments, and that sort of thing." How little such people know what they are talking about! and I pity the singers that have to put up with their playing.

The class of people referred to seem to think that, no matter how slight their knowledge of music may be, they can manage to get through an accompaniment satisfactorily, and if they make any mistakes the voice will cover them. But then, on the other hand, if they do come to a part they *know*, they often completely drown the voice they are accompanying (?).

Accompanying is an art in itself, and to be done well must be studied as such. To be fitted for it one must be fairly good at sight-reading, and must also have control enough of technic to be able to forget himself, and to follow and be in perfect sympathy with the person he is accompanying.

The accompanist must be willing to take a subordinate position, and not try to make a display of, or call attention to, his part. For, to be successful in this work, one must, for the time being, lose his own personality in the musician who can be led entirely by the interpretation of the singer. This is the secret of the true accompanist, and any one who thoroughly appreciates this fact will find great pleasure, as well as profit, in the practice of accompanying either the voice or another instrument.

The importance of this study is very much in evidence at the present time, when many of the songs have so much made of the piano part. It is often a *piece* in itself in the matter of work and expression, and forms a very essential feature of the composition, whatever it may be, and yet it must always remain the subordinate part of a perfect whole.

Thoughts—Suggestions—Advice.

PRACTICAL POINTS BY EMINENT TEACHERS.

DIFFERENCES IN IDEALS.

CARL W. GRIMM.

THE ideal of every music teacher should be to make all his pupils familiar with the master works of the master minds. The ideal of the average music pupil is to get as much enjoyment out of his lessons with as little study as possible. The ideal of most parents is to have their children learn music, that they might acquire an accomplishment with which to shine in society. All of these ideals have their rights. A teacher who wants to be successful will have to consider the ideals opposing his own. He has a most trying position. He finds that he always wants to go higher and further than his patrons. He will have to discriminate continually between those who might, and those who can never, learn to appreciate the master works. It requires more than mere digital dexterity to enjoy great works. A great number of "musical people" have not the sympathy of feeling nor the intellectual capacity enabling them to understand the classics. It would be folly to thrust art music upon such people, and create a positive dislike for what they really can never admire; because they see in music only sensuous gratification. The teacher insisting upon his ideals will be in continual misery; the patrons will become disgusted, and the result will be that a good teacher will lose his influence upon the public, which would not have been the case had he adjusted his plans (acclimatized them, as it were,) to the requirements of his field of activity. Occasionally, he may discover to his delight one or two who will follow his ideals and promote them, and he will be aware that his work of instructing the "unmusical ones" was not entirely in vain.

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COMPLEX RHYTHMS.

LOUIS C. ELSON.

EVERY piano teacher has sometimes met with his Waterloo, even in instructing the brightest pupil, when the first passages in complex rhythms (two notes against three, three against four, etc.) are encountered. The reason is that here it is not so much a matter of intelligence that is in question as of automatic action, of muscular action without full direction from the brain.

When a child attempts to whirl the hands in two circles, one from left to right, the other from right to left, simultaneously, it encounters precisely the same difficulty; both motions are simple enough when done separately, but the brain can not send out two diverse messages to the hands at once. Finally, after repeated efforts, the child achieves the task; it is accomplished by accustoming one hand to an automatic motion, the mind perceiving the action, but not directing it with any degree of concentration, the cerebellum directing only the one hand with full intelligence.

Precisely the same kind of automatism must be attained by the pianist in passages in dissimilar, complex rhythms. The teacher may mark with lead-pencil precisely the relations of the notes, their exact proportions of time, but this will lead at best only to a broken and interrupted style of performance; the hand containing the simpler passage must be brought to automatic action.

Some brains—for it is a matter of brain-action rather than finger-action—can not accomplish this, and at times the teacher is astonished to find one of his most faithful students hopelessly floundering. It is, therefore, permissible *sometimes* to alter and simplify such passages. The great Klindworth has led the way in this direction.

In Chopin's "Waltz in A Flat," Op. 34, No. 1, measures 68 and 69, the great composer has made a bold application of this free rhythmic construction. He has united the two measures into one, in the right hand, and given a group of 13 notes in the upper part, against the ordinary waltz rhythm in the lower. Klindworth restores the bar-line, dividing the passage into its normal two measures again, and divides the run into three triplets and a group of four sixteenth notes, and the pupil finds all difficulties vanished.

This one instance (many more might be cited) indicates what alterations may be made when necessity commands. It remains only to state that the conscientious teacher will make alterations in such rhythms and artificial groupings only when every means to play the composer's strict intention has been exhausted.

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DELIVER US FROM MEAN HOPES.

THOMAS TAPPER.

ACTIVITIES become valuable from the interest which is put into them. Like all things else, any expression of music—piano playing, for example—becomes a matter of art when one is attaining unto it; has art ideals in mind, sensitive to stimulation and eager for development. Playing the scale and the finger exercises in the conception that they are essential elements in a beautiful fabric surrounds them with an ideal atmosphere that at once makes it impossible for one to conceive such elements in the light of the commonplace. It is out of this atmosphere that one gains power. Now, power of any kind is the interest we are allowed to draw on thought invested as a capital.

In a single sentence the essence of true life—thus, necessarily, of true art—has been expressed by Robert Louis Stevenson: "Deliver us from mean hopes and from cheap ambitions." The moment mean hopes are thought into art, the moment cheap ambitions are sought in art, in that moment the beautiful spirit is fled, and all that remains for us to commune with is the meanness and the cheapness that we sought.

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THE TRAINING OF THE EAR.

SMITH N. PENFIELD.

As music is purely a matter of the ear, aided indeed by the judgment, the will, the intellect, the perceptions, and the various moods and perhaps whims of the moment, yet ever a matter of the ear, it follows that the training of the ear should receive far more attention than it usually gets. The mere training of the fingers or of the throat,—in other words, technic,—necessary though it is, should be relegated to its proper place, viz.: entire subordination to the musical effect. As a rule, the piano student commences his studies purely mechanically, a certain note being transferred to a certain key, and steady counting of the time giving the correct tempo. Even the marks of *piano*, *forte*, etc., are mechanically applied, and the result, when not spoiled by nervousness, is machine-like, yet never so accurate and clear as our modern self-playing pianos will perform them.

Here comes in the advantage of singing as a starter in the musical course. To sing at all one has to think each and every tone before sounding it, and when thinking the tones, some thought about the phrasing and other expression effects comes also, almost by intuition. The place for this singing is in the schools. But that would be a subject to be treated in a separate article. Sufficient at present to call attention to the importance of this training of the ear. Another month we will deal with the problem from a practical standpoint.

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MUSICAL FLORA.

FRANK L. EYER.

I WONDER how many of you have been watching the awakening of nature this spring? Those trees and bushes that were so black and bare a few months ago are beginning to evince wonderful indications of life, and a tinge of green, and beautiful fragrant flowers are to be seen everywhere now.

Our musical lives resemble these flowers somewhat. All our learning, our technical ability, and soon, is nothing after all but a foundation, simply the bare stalk, the empty branches, but when the warm sun of true musical feeling and the love of the beautiful begins to shine on them, out come "the tender leaves of hope," and by and by, if we persist, the blossom and the flower.

And what a rich variety of flowers the musical garden furnishes—all kinds and sizes. Here are those rare plants raised in the hot-house, carefully reared and nurtured. Chopin was a hot-house plant and so was Mendelssohn. Here is a century plant, very rare indeed,

only blooming once in a hundred years. Beethoven was a century plant. We never find over two or three of these in a garden. And roses! the garden is full of them, showing their beauties and shedding their perfume on all sides. Schubert was a sort of rose of that climbing variety, spreading over everywhere and almost astounding you with his beauties.

But all flowers are not in gardens, though, perhaps, like musicians, they would like to be. No: we can't all bloom just where we desire. Out in the fields and the woods, in little neglected spots, peep up the violets and wild flowers. But aren't they pretty, too? Yes: and the beauty of it is they are just as perfect in form and shed just as much fragrance of their kind as do the rarer plants, carefully trained, in the garden.

There are lots of these kinds of flowers all over the earth in the musical life too, and they can do just as much good in the world as the others who have more prominent stations. The main thing is to blossom. A plant without a flower does not amount to much. No matter what your position, whether it be in the field, in the woods, in the shady nook by the stream, in the garden, or even in the dingy window of the tenement-house, put forth your best efforts in a blossom; be it but a single one, some person will see it, some heart will be gladdened by it.

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TWO POINTS WORTH NOTING.

MARIE MERRICK.

WHETHER exercise, étude, or piece is to receive attention, the importance of special left-hand practice can not be too strongly emphasized. The dependence of the left hand upon the right is never realized until an attempt is made to use it alone. It will feel almost as helpless without the support and co-operation of the right hand as a child does when first essaying to walk alone. Careless use of the left hand is a characteristic of amateur playing; hence, much of the effect and beauty of its parts are lost, and the meaning of the whole composition obscured.

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IN seeking to overcome the mechanical difficulties of musical rendition, much depends upon a right start and a bold attack. It seems almost as though such difficulties recognize, as do living things, the timid, faltering attempt at command, and are correspondingly tantalizing and defiant. Strike the first chord or tone of such passages with a masterful touch, and that which follows will be controlled with comparative ease.

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SIGHT-READING.

GEO. C. GOW.

THE ideal training in music can only be had when the mere written forms of the music are as absolutely a subordinate consideration as are the written forms of English. Why should not music be a mother-tongue to a child, to be sung and read, just as he speaks and reads English? The answer is not far to seek. Mainly, because his parents and teachers do not use music as freely and masterfully as they do English. In a religious household, where family devotions include reading from the Bible and singing of hymns, the children might well read as readily and accurately from the hymnal as from the Bible.

It is customary to make sight-reading of music for the pianoforte a part of advanced study, after the technic of the instrument is well along. But why this, any more than to regard sight-reading of poetry a part of advanced work, after a pupil in English has spent long hours in training the voice to proper elocution? Any one who has learned to read music as he does English knows how valuable is the capacity to grasp rapidly with the eye page after page of the notes and thus acquire a sense of the composition as a whole, just as the quick survey of a poem as a whole reacts on the interpretation of an individual passage. Such analysis and synthesis is absolutely necessary to intelligent rendering and must be done either slowly, at the end of patient, unenlightened practicing, or rapidly and repeatedly from the first reading on. Every man of letters knows what it is to sweep the eye over a page of type and gather almost in an in-

stant the content of the writing. And every well equipped musician knows the similar process with a page of music.

Teachers of elementary vocal music are appreciating this rather more than teachers of instrumental music. Would not a valuable desideratum for the pianoforte teacher be a carefully graded series of "supplementary reading" selections, to keep pace with material of the regular course of training? Nothing would serve to emphasize better than a facility in sight-reading, how much more than the getting of the right notes is essential to a real mastery of a piece of music. The patient drill-work that brings the art-expression to its finality will find its greatest incentive in that power to see the meaning and possibilities in interpretation, which he possesses who reads the language-music as naturally and unconsciously as he does the pages of a novel.

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STIFF WRISTS.

MADAME A. PUPIN.

A TEACHER having pupils who play with stiff wrists will find it difficult to eradicate this fault. A little table practice, properly done each day, will bring about different conditions in a very short time. Let the pupil sit sideways before a table and rest the arm upon it; the elbow must rest on the table, the wrist may rest on a spool of cotton; then the proper curve must be given to each finger. Observe that the first phalanx of the fingers,—or that nearest the hand,—the back of the hand, and the arm must be in the same straight line; the fingers must be gently rounded and the hand must not tilt toward the back. The proper position of arm, hand, and fingers being secured, the next thing is a feeling of complete relaxation of every muscle. After this, practice moving the fingers very slowly up and down, doing this entirely without muscular effort: later, lift the fingers slowly and drop them suddenly at a given count. At first the finger drops by its own weight, but the pupil may imagine the finger-tips to be more and more weighty, till a heavy fall is produced, with no more muscular effort than at first.

Bear in mind that the weight is given to the tip of the finger only, and that no more effort is required for the finger to fall than in the first motions.

When these motions are to be transferred to the piano, the light fall, which does not even depress the keys, is first to be practiced and later the heavier falls of finger on key. By this table practice the pupil learns by experience the feeling of relaxed conditions of arm and wrist, which he could not even imagine when he had the habit of playing with stiff wrists.

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MORE SIMPLICITY.

ROBERT GOLDBECK, MUS. DOC.

GOUNOD believed in the necessity of returning to simpler melody and harmony, seeing the ever-increasing excess of discord in modern composition. While we appreciate ingenuity in high-strung and intricate harmonic combinations and effects, still it must be confessed that they become irritating and fatiguing to the nerves when there is too much of it. On the other hand, it seems easy to invent new melodies and harmonies on simpler lines; they are by no means exhausted, as is commonly supposed, and for that reason I believe, as Gounod did, that a new world of simple but original musical thought will presently be disclosed.

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THREE NOTES AGAINST TWO.

PERLEE V. JERVIS.

THE difficulty experienced by pupils in playing three notes against two, four against three, etc., is caused by inability to secure two different rhythms at the same time. Time-beating away from the piano overcomes this difficulty quickly. Pupil and teacher being seated at the table, pencil in hand, with the metronome at 50, let them beat together four measures $\frac{1}{2}$ time in duplets or two notes to the count, at the fifth measure change to triplets and beat four measures more, accenting strongly the first note of each pair and triplet. At the ninth measure let the pupil continue beating duplets while

the teacher changes to triplets beat eight measures in this way, the pupil concentrating his mind on and listening to his own beat. When the beating becomes perfectly steady, the teacher should change to duplets and the pupil to triplets. In a short time the pupil begins to hear and think the two rhythms at once. When this happens let the pupil, with a pencil in each hand, beat triplets with the right hand and duplets with the left. Four notes against three, six against four, and other rhythms should be studied in the same way. Daily practice for a short time will enable any pupil to sense these rhythms with ease, and carry the dual time-sense thus developed into his playing.

THE USE OF SLOW PIANO PRACTICE.

BY DR. W. S. B. MATHEWS.

I DO not hesitate to say that more than three-fourths of the time spent in piano practice by players generally is wasted. *How* they waste it it would take too long to tell. In many cases they practice unproductive exercises. This, however, does not signify so much as the fact that even these are practiced in a wrong way. For there is scarcely any conceivable exercise which may not be made useful by a good mode of practice. Even a book full of ill-digested and, if I might so say it, unradical exercises, like Lebert and Stark's, may be useful to pupils if properly practiced.

Every well-taught piano player who reads this is familiar with the injunction, oft repeated, to "practice slowly." Plaidy, I hear, used to direct a certain number of times slow and a certain number of times fast, as the rule of practice to be applied to all kinds of passages. Four or five times slow, and four or five times fast, was the rule, I believe, or near enough for our present purpose. Mills, the pianist, makes great account of slow practice, and applies it himself to everything, even to a review of pieces long familiar and many times played in public. Mason makes this principle his "joy and his song," as hundreds of his pupils can testify. Mme. Julie Rive-King, whose technic is acknowledged to be of a superior order, practices everything *very* slowly. With her the slow practice far exceeds the fast. If she plays a passage four times slowly, she will play it fast not more than twice; then comes another turn of slow practice.

What is slow practice? For every pianist there are three grades of speed in all passages admitting of rapid playing. They are, first, a very slow rate; so slow, namely, that each motion is fully determined by the will, and there comes the response through the sensory nerves that the motion has been fully performed; *after which* there is a moment of repose before the next motion is ordered. Very slow practice is any rate of speed that admits of this moment of mental repose between the reception of the sense of having played one note and the act of beginning to play the next. The second rate is moderate—the rate in which, as soon as the mind becomes conscious that one key has been played, it orders the next, without suffering a moment of repose to intervene. The third rate is that of velocity—a degree of speed in which the will orders a series of acts at once; as, *e. g.*, four octaves of the scale of A, or three octaves of broken chord of C, etc., etc., and the fingers play them as rapidly as possible, the mind not being conscious of the fact that one key has been played before it orders the next.

Perhaps a little further examination may render this plainer. There are two kinds of nerves, the *motor* and the *sensory*. The motor nerve transmits from the brain or some lower nerve-center an order for the muscle to contract, and it contracts. The sensory nerve transmits impressions from without. These sensory impressions are not always transmitted to the brain, but stop at a lower nerve-center and are reflected back in the shape of a motor impulse, which effects a new muscular adjustment to meet the emergency. Thus, if I am kicked, I do not have to wait until I hear of it in my *sensorium*; but, as soon as the spinal cord finds out that such is the fact, it telegraphs to the nearest leg or arm to "answer immediately"—which order I hope my arms and legs may long have the muscle and grace to obey. Thus it is that in walking or riding, the different muscles adjust them-

selves unconsciously so as to preserve the equilibrium of the body. Motory and sensory impulses are propagated with different degrees of speed. The motor impulse travels at the rate of about 92 feet a second; the sensory at the rate of about 149 feet. It is understood, of course, that a muscle contracts only in obedience to an order received through the motor fibers of the nerve.

In the case of acts that are completely volitional, it appears that each one is separately determined and ordered by the will, and completes itself in consciousness whenever the sensory nerve has returned the information that the act has been performed. Any series of muscular motions may be made habitual, in which case they can be performed while the mind is thinking of something else. The shoemaker lasts his shoe, creases the channel, folds and waxes his thread, sews the seam, rubs down the channel, and so on, while he is busily engaged in conversation, or in a "brown study" on the question of ways and means. The blacksmith heats the iron, hammers and shapes it, all the while carrying on a discussion of politics or theology. His apprentice also heats and hammers his iron while carrying on a base-ball discussion with his mate. He spoils his job, and is cautioned by his master to mind his business and keep his mind on his work next time. So, too, the player goes through a familiar piece unconsciously. The beginner makes a mistake as soon as his mind wanders never so little.

All of these acts, so well performed without thought, have become habits, and no longer require the mind to order each separate detail. The beginners who failed, had not acquired the habit. To a certain extent each worker became a machine. He was merely an automaton—that part of him which made shoes, or shaped the iron, or played the piano, that is to say. The shoemaker was conscious only of the general intention of making shoes, and of having conveyed himself to the bench where were the necessary materials. All of him not engaged in making shoes was asleep or actively engaged in something else. A part of him breathed, also automatically; a part of him circulated the blood, also without his will; a part of him talked or thought theology or politics; a part of him worked away at the contents of his stomach. The *man* really, you see, was not making shoes at all, that was only automatism,—just the same sort of thing as the heart beating, the lungs breathing, or the stomach churning the victuals,—the operation of a machine. All there was of him, just then, that was really *man*, was the part talking theology—except away down in one corner of his being (like a toothache), his love and anxiety for his poor, sick daughter.

Let us attend more closely to these machine-performances. Are they in any way deficient or imperfect? Not at all; every motion follows in its proper order, beginning only when the previous one has been completed. Unexpected exigencies are met and allowed for with all necessary intelligence.

To such an extent may this machine-like ability be carried that the acts themselves may be conditioned on sense perceptions received through parts of the economy remote from those performing the automatic acts. For example, I have seen a once eminent organist play when he was so drunk that he was with difficulty seated at the instrument, and when I am very sure he could not possibly have distinguished between the "I" and the "not I." He played, of course, from notes. As long as he could keep his eyes open his hands would play whatever his eyes saw; but he knew nothing about it.

All piano practice, whatever its nature, has for its object to produce the habit of playing that passage or piece. The only part of playing that is completely volitional, and not at all automatic, is the melody, whether one means by this merely the air or the counterpoints. When the melody is played automatically the playing becomes soulless.

Playing may be poor in respect to its mechanism, or in the player's imperfect consciousness of the music. Ability to *think the music* is the first requisite of an artist. Some persons are extremely obtuse in this respect,—anything beyond the most elementary combinations eludes them. How to develop the musical perceptions I do not now stop to inquire; at this time I concern myself only with the mechanism. The player must have a great stock of

standard passages, embracing all the major and minor scales, the various arpeggios and broken chords, and the usual accompaniment formulas. Each of these must be subject to control by a merely general order of the mind. When one wills to play four octaves of the scale of C, the hand should adjust itself to the white keys and proceed to business, the thumb falling on F and C without further direction; and similarly of every other passage. But how can this come about? Is there some tree off which one can gather these passages already prepared, or the leaves of which one may eat, and be brought into so comfortable an ability? Not at all; there is only one way, and that is in pursuance of the following law:

Any series of muscular acts may become automatic by being performed a sufficient number of times in a perfectly correct sequence.

Let the series of motions in question be ten in number. How does the average pupil set about mastering it? Why, something like this (x being the unknown quantity—the mistake):

| | |
|------------------------|--------------------------|
| 1st time (carefully) | 1 2 3 4 5 6 7 8 9 10 |
| 2d " | 1 2 3 4 5 6 7 8 9 x |
| 3d " | 1 2 3 4 5 6 7 8 x 10 |
| 4th " | 1 2 3 4 5 6 7 x 9 10 |
| 5th " | 1 2 3 4 5 6 x 8 9 10 |
| 6th " | 1 2 3 4 5 x 7 8 9 10 |
| 7th " (carelessly) | 1 2 3 4 x 6 7 8 9 10 |
| 8th " (very carefully) | 1 2 3 4 5 6 7 8 9 10 |
| 9th " | 1 2 3 x 5 6 7 8 9 x |
| 10th " | 1 x 3 4 5 6 7 x 9 10 |

And so I might go on for pages. The wonder to me is that they ever get a piece near enough right to permit one to recognize it.

Here, then, we are at length able to see the value of slow practice. The necessary number of perfectly infallible performances which form the basis of automatism can be secured *only* in slow practice. Each one of these three steps must enter into the performance of every single motion in the series. First, the volition to play a certain note. Second, the consciousness of having played it—the sense of having the finger on the key. Third, the moment of repose, in which the mind clearly apprehends the next note to be played. This slow practice may be faster or slower, according to the activity of the player's mind. The beginner must play as slowly as one note a second; the artist may play four or five. I have heard Mme. Rive-King practice Gustave Schumann's "Tarantelle" at the rate of about three notes a second, although, in the performance, it goes at the rate of from eight to twelve notes a second.

The average rate of transmission of the motor and sensory impulses through nerve tissue is about 120 feet per second, or about 7200 feet per minute. In automatic performances of the fingers the motions are supposed to be controlled from one of the nerve-centers in the spinal column, giving approximately five feet for the travel of the two impulses for every key played. This, supposing the muscles obey instantly, would give about 1450 notes a minute as the ultimate of velocity, or about 24 notes a second. Any one who will play a scale four octaves in *nines* (going through nine times) at half this speed, will be likely to find the exercise somewhat fatiguing.

Exclusively slow practice will spoil the playing. It takes the life out of the music. It must, then, be alternated with two other degrees of speed, in the proportion of, say, six slow, six moderate, and three *fast*, and so on, over and over, until one learns the passage. This is not a rule; it is merely an indication of the proportion necessary to be observed in order to secure accuracy without sacrificing the musical quality of the playing. And it is in the almost total neglect of this kind of practice that pupils in general may find the reason of their poor success.

FIND YOUR PROPER NICHE.

To find our proper niche in life, the one most conducive to usefulness and happiness, is generally a difficult attainment. True it is that a few who are born with genius show at an early age just what they are designed for, like Mendelssohn, for example, who came before the public as composer and artist at the age of

nine. But many a genius lies dormant until nearly a third of life has been spent in vain efforts to ascertain what nature designed them to be. Their friends have tried to find the right place for them, and the places have proved just the kind not suited to their mentality. Witness Dickens, the great novelist; what a length of time was required for him to slip into the right niche! Life had well-nigh proven a failure ere he discovered his capacity for writing fiction. Without doubt many a bright intellect has been dwarfed or blighted through lack of opportunity or place of residence, by crushing poverty, by the ignorance of parents, and the like.

Having once fixed the goal of one's ambition, the next thing to consider is the earnestness of the struggle to reach it; in other words, to do the very best that one can to reach forward and attain to perfection. If it is an art, as music, painting, or sculpture, let no one gifted in those arts be willing to stop at mediocrity; the world will be brighter and better for the attainments. The life of the artist will be happier through the efforts at progressing. We all know it is easier to walk forward than to stand still, besides being pleasanter even, if the landscape is cheerful. It is natural to wish to go on, to advance, both for nations and for individuals, otherwise the world would be a howling wilderness.

Some become disheartened after having made considerable advancement, because they find, as they say, others with less opportunity than themselves who have outstripped them. Probably that is true, as there is diversity of talents; that is, some have more than others, some may be fitted with but one single talent, but if sure of that one do not despise it or seek to hide it beneath the bushel; make the most of it, bring it out to the light, burnish it.

Some people having no strong predilection for any especial calling, but having made a choice, are often looking back with a feeling of regret. They fancy they might have done better in some other calling. A doctor, for instance, thinks he might be more suited for a clergyman. A musician who may have made considerable progress in his art, but fails to become a prodigy, imagines he might have been better suited for the bar.

According to the philosophy of the human mind, whenever a person has made a choice of importance,—for instance, made an important purchase,—a revulsion of feeling takes place, and he wishes he had chosen otherwise.

The wisest course for any one to pursue, either in making a purchase or selecting a business or profession, is to choose with as much sagacity as one possesses and rigidly abide by that choice, making it as beautiful and lucrative as in him lies. By so doing the greatest happiness and contentment will be found.

A young man once chose music as his profession. He studied and practiced eagerly and made great improvement—became quite enthusiastic; but he was easily discouraged. A well-known and experienced pianist saw him play, and remarked: "You will hardly become proficient on account of your little finger being crooked." The young man became discouraged and relinquished music for some other less congenial calling. It might have been otherwise had some one related how Plaidy overcame the difficulties of a hand too short to reach an octave.

The world is in darkness;
But we can shine,
You in your little corner
And I in mine.

THE VEHICLE OF MUSIC.

BY CHARLES W. LANDON.

THE piano is the instrument of accent, but the organ, both reed and pipe, does not easily lend itself to distinct accenting. The human voice has to cultivate accents, and they have to be cultivated on the violin; yet in all music we hear but little real accenting, except in the case of the performances of a very small number of great artists. There are, literally, thousands of pianists, organists, violinists, and vocalists who have the technical ability to make acceptable performers, if they only knew how to accent and had a conception of the art value of

accents. The two or three pianists that the writer has ever heard who really "captured" their audiences were pre-eminent in accenting. "Touch" and all the devices of "expression" that leave out a marked accent, fail to "move" the hearer.

The "king of instruments" is not a popular concert instrument, except in the hands of a very few artists. Why is this? Because only these few have the technical skill to make an evident and distinctly felt rhythm, together with all else that makes up fine organ playing. There are but a very few composers for this instrument who mass their harmonies and control their motives and phrases so as to help the performer in making the rhythm distinct. The French composers are especially skilled in this necessary part of good organ writing. But the composer can not do it all. The performer must have a working skill in, and must understand the value of staccato and prolongation, the rhythmic use of the pedal notes and of accompaniment chords, if he makes his organ give out a distinct rhythm. As no one can explain to another what he himself does not understand, so no one can make an organ accent when he himself does not feel the rhythmic pulsations strongly within his own musical consciousness.

The harmonies and the melody may delight the performer, but unless he sends out these tones on rhythmic beats and pulsations, he can make no one else feel them. If the performer would produce musical sensations in a listener, he must send his tones to him on the wings of rhythm. It is in this sense that rhythm is the vehicle of music. The instant that the pulsations of the rhythm become indistinct to the listener, that instant he ceases to receive musical impressions, and by the distinctness of the rhythmic beats may be measured the quantity of musical impression enjoyed by the auditor. When the performer fails to make an easily-felt rhythm, he in the same degree fails to make his music felt, enjoyed, or understood. Contrary to a commonly-received idea, rhythm is not the lowest element in music, but its highest. Without an evident rhythm, music is impossible. Patches and daubs of color are not paintings; and undefined, unregulated tones are not music.

Choirs and choruses often fall short of making a favorable and enjoyable impression because there is too little pulsation, evident rhythm, and distinctness of accent in their singing. Crescendo and diminuendo are not rhythm. Choir singers have to learn how to unaccent; that is, to sing unaccented parts lightly. This is also true with nearly all piano pupils; they have to learn how to play the unaccented notes softly. The organ, as usually played, tends to make the singers it accompanies sing in the same unrhythmic manner. This is one reason why rehearsing should be done with the piano. And rhythmic pulsation has to be one of the particular and ever-present points of drill and study. As soon as the piece or passage goes without breaking or stopping, then its rhythmic swing and pulsations should be brought out with distinct and marked beats, together with the right crescendo and diminuendo. Clear enunciation, contrast, crisp attack, blending, evenly balanced parts, bringing out of all melodic phrases in other parts than the soprano, the right tempo, and all else that goes to make up fine chorus singing is of little worth unless it is all made of value by a broad and sweeping rhythmic beating, an ever felt accenting, and distinctly realized pulsation as the *vehicle* of music.

—An amusing glimpse of Hans von Bülow is afforded in this extract from one of his letters: "There were two bassoonists in the orchestra—imagine, amateurs! They were my dread, and kept me constantly on tenterhooks. If they had nothing to play, then I was in a state of terror that they might come in, and I was constantly warning them 'Not yet,' but if they really had to come in, then I had not the courage to give them the sign, and I warned them as before." An amateur kettledrum player, on the contrary, who received honorable mention, must have been a perfect marvel of a timekeeper, for when he had very long pauses he counted them inwardly, and used to pay little visits to an adjoining café without endangering the ensemble, as he always got back punctually to his post in time for his next entry.

Publisher's Notes.

YOUR advanced pupils as they leave your music school will need to be kept in touch with musical life. Get them to subscribe for THE ETUDE. The reading found in its pages and its attractive music will hold them interested in the art after leaving school. We offer liberal premiums and very low club rates.

* * * *

MANY of our readers write us how very valuable they find our advertisements in helping them keep up with the best new things in musical art. They write of constantly finding just what they had wanted, and of finding suggestions of new things of inestimable help to them. The lists of novelties by the leading publishers—all of which can be ordered through this office—keep up a fresh and interesting set of teaching études and pieces. The order postal cards that we furnish free, when on one's teaching table or in the pocket, are always then at hand to note down for the next order.

* * * *

PROGRESSIVE teachers are constantly using special pet études and pieces to teach their pupils some valuable point in technique or expression. Send us a list of your pet pieces and give a full explanation why and how you use each one. Explain clearly what the piece stands for and how you teach it, and why.

* * * *

HAVE you observed that our "On Sale" music is selected from the best publishers? that it is not all of our own catalogue? This is an important point for the teacher, for it gives him such a very broad field of styles to select from. Shall you want our packages of "new music" sent you during the summer months? We do not send them unless especially requested to do so. When returning music, be sure to have full address plainly written both on the outside and in the inside of the package.

* * * *

WE keep in stock a great variety of books of musical literature. The list includes about everything that has been written in English, or translated into English from the French, German, Italian, or Spanish. Everything on former holiday lists of books can be had, but at prices somewhat higher than are quoted in those lists. As this is the time of the year that many teachers read up on their art, we give the above reminder and ask you to send in your orders, and we will give you the lowest prices that we can afford. Please do not ask if we have such and such books, but order them and we will send them if they are not out of print.

* * * *

HAVE you any reed organ pupils? If so, have you used our reed organ publications? We issue a long list of specially arranged pieces for this instrument, and several books of études. "Landon's School of Reed Organ Playing," volume IV, will be ready to send out in a short time now. Also a book of velocity studies for the reed organ. These are selected and edited by Mr. Landon, which makes it evident that they are especially adapted for the instrument and that they have practical value for the acquirement of a facile reed organ technique. If you have never taught the reed organ, but have occasional calls to do so, get "Landon's Reed Organ Method," and four books of studies, for in them you will find full explanations for acquiring skill in the artistic playing and teaching of this instrument.

* * * *

WE keep on hand uniformly bound volumes of THE ETUDE, for the past six years. Price, bound in cloth with leather back and corners, \$2.50; unbound, \$1.50. The volumes contain all of the music and advertisements, as well as all of the articles. As the music is especially selected, these volumes give a fine collection of music for the teacher to choose from for his pupils.

* * * *

THE time is near for summer arrangements. With the May instalment of new music will close that portion

of our winter arrangement. There are, however, quite a number of our patrons who are active during the summer months; to them we will continue our new issues, if desired. It is only necessary to inform us if the new music is desired during the summer.

* * * *

IN returning any packages of music, it is very important that the name of the sender be placed on each package, otherwise we have no way of tracing the sender of the music, and hence can not give the proper credit.

* * * *

WE will issue, very early in May, a volume of easy piano pieces to accompany Mathew's "Standard Course of Graded Studies." The book will be called "Standard First and Second Grade Pieces." It will contain all the pieces contained in the list that is recommended in Mathew's "First and Second Grade," besides a great number of similar pieces. There will be 80 pages and 40 pieces in the work—every one a gem. An equal division of classic and popular pieces have been selected. Every one using the graded course will naturally use this volume in connection with it. We have made the price \$1.00, retail. For this month (May) a special offer will be made of only 25 cents, postpaid. When they are charged to parties having good open accounts with us, the postage will be charged extra. This is a volume that every teacher can use, and every teacher should order at least one this month.

* * * *

WE now have the portraits of Mozart and Liszt in the new form as they appeared as supplements to THE ETUDE. We have them gotten up in fine style for framing, 22 x 28 inches, at only 50 cents each. This is just half the former price. The next one to appear will be Beethoven.

* * * *

"MUSIC Talks with Children," by Thos. Tapper, is the book of the day. It ought to be read by teacher, pupil, and parent. It can be read aloud to pupils, or the pupils can read it; the high tone of the work will leave good results either way. This is the first musical reading a child should be given, and should form the nucleus of a library. We hope the book will be read by all who love music.

* * * *

OUR monthly offer of two new works will be of the popular order for May, and will reach a larger class than any previous offer. They are "Familiar Dances" and "Musical Prize Album." The first is made up of all that is popular in short dance melodies. Most are only two and three braces of music and the volume has in all 93 selections, such as "Fishers' Hornpipe," "The Soldier's Joy," "The Cachoucha," "St. Patrick's Day," "We Won't go Home 'til Morning," etc.

The second volume is regular sheet-music size and contains both vocal and instrumental music, which is not often found in one volume. There are 104 pages in the book and the pieces are all good and of medium difficulty, such as "Stephanie Gavotte," Czibulka; "Il Trovatore," Dorn; "Artists' Life," Strauss; "Two Roses," Song, Wellings; "The Old Guard," Rodney, etc. We expect wide popularity for this last volume. Both are well bound, and printed on good paper. The two will be sold during May for only 50 cents, postpaid. The separate books will be 30 cents for "Prize Album," and 20 cents for "Familiar Dances." You will not go astray in ordering these works, as it is one of the best monthly offers we have had. The books are ready for delivery.

* * * *

OUR new work, which is now in progress of printing, by Alex. McArthur, "Piano Forte Study," is still on the special offer list. The second chapter appears in this issue, from which can be gathered a good idea of the character of the whole work. The author is one of the best qualified writers on music we have, if experience, talent, and progress, count for anything. Almost every phase of pianism will be treated in this work. We feel that our readers will find this work a veritable fountain

of inspiration. The special offer for the work, postpaid, is only 50 cents. Read the chapter in this issue, and if you think the work will be a benefit to you, send to us for a copy at this time. It will be delivered when the book is on the market.

* * * *

THE small "Writing Primer," by M. S. Morris, has filled a place in education. It recommends itself on account of conciseness and cost. It is much in little, and its cost, 20 cents, puts it within reach of the poorest pupil. It has generally been reordered by the dozens, wherever it has been introduced. Your class will make much more progress by the use of some writing exercises, and this little work offers all the necessary material. Try it!

* * * *

THIS is the last month for special offer on "Music: Its Ideals and Methods," by W. S. B. Mathews. We had hoped to have the book on the market by May 1st, but it has been decided to enlarge the work, which will keep the special offer open one month longer. The chapters which will be added will be selected from the latest writing of Mr. Mathews. The work can still be subscribed to for only 65 cents.

* * * *

IN this issue appears a vocal composition of unusual merit. We draw attention to both words and music. Read the characteristic and quaint words and then observe how charmingly Mr. Gilchrist has wedded them to music. "Poo' Little Lamb," should have instant popularity. It is not a song that lives for a day and pleases for the moment, but it can be sung by any artist with good effect. Do not hesitate to place it on your repertoire because it is in negro dialect. It has character and pathos. The music echoes the sentiment of the words and we hope our singers will give this "Southern Lullaby" a good hearing. To further the popularity of the song, we will give a year's subscription to every one who will send us a programme which includes this song. This is a standing offer. The subscription can be a renewal or a new subscription. Mail us the programme with this song on it and write on reverse side the name of the subscriber, and we will do the rest.

* * * *

THE bicycle premium has interested many, which it well may, as it is most liberal. For 50 subscriptions we send a high grade machine as premium. A description of the wheel will be found in an advertisement elsewhere. It is made by one of the largest concerns in the city; they turn out only the finest work. The wheel is fully guaranteed. If you do not receive the full number (50), cash can be paid in part. Sample copies sent free to any one working for this premium.

* * * *

THE offer extraordinary, made last month, on the three volumes of "Liszt and Wagner Correspondence," is still open to those who wish to take advantage of it. A number of our patrons responded to our notice and bought the works; we still have some on hand. The works, which are fully described in the advertisement in another part of this issue, are strictly high class in every particular; fine etchings—portraits—are included. Every person interested in music is interested in the lives and habits of these two greatest of musical geniuses—their ambitions, the origin and completion of their great musical works, their plans for their production. The Wagner Letters cover the most important part of his life, during the time that his greatest operas were created. If you have any desire for a musical library, or wish to add to one already started, here is a chance, not to be allowed to pass, to get three large, important, expensive works way below the market price. Our supply will not last a great time. It would be well to order early. Those having good open accounts can have the works charged without additional expense. The market price of the works is \$9.50,—our price \$3.90 and postage.

* * * *

THERE is a work, "Hundred Years of Music in America," which deserves a wider circulation than has

been accorded to it. It is a very large work, over 700 pages, and about 600 illustrations, mostly portraits of musicians. All the events in the musical world of America are fully recorded. It is the only history we have of this kind, and every library should have a copy. W. S. B. Mathews has been the editor-in-chief in the preparation of the work. The retail price of the book is \$6.00. We will make an offer, for May only, at \$1.50, but this does not include expressage or mail. The postage will cost 40 cents extra, which makes the price \$1.90 for the book. We will ship from Philadelphia or Chicago, and send by express whenever cheaper, at the expense of buyer, to be paid for on delivery. Patrons remote from Philadelphia and Chicago had better send \$1.90 for the work.

* * * *

THE Prize Essay Competition closed the first of May. There was much interest manifested in this year's competition and we have on hand a large number of essays to examine. The essays receiving the different prizes will be published in the June number of THE ETUDE.

* * * *

THOS. O'NEIL's song "O, Glorious Emblem!" a notice of which will be found in our advertising columns, will prove a welcome addition to our national songs. It relates the story of our flag in thrilling words and stirring music. It is just the thing for Memorial Day services.

Testimonials.

THE ETUDE is grand beyond a doubt, and no one ought to be without it who has a desire for, or love of, music.

CHAS. STEELE.

"Music Talks with Children" has been received. I knew what to expect, as I have the other two books. I have examined it and am delighted with it; if anything, it more than exceeds my expectations.

JESSIE H. LEECH.

I consider Dr. Clarke's "Pronouncing Dictionary of Musical Terms" the finest I have ever examined and take great pleasure in using it.

MISS MAY W. ARMSTRONG.

Tapper's "Music Talks with Children" is a great help to me in teaching music. I think every music teacher ought to have it.

CHAS. W. ERDMAN, JR.

"Music Talks with Children," by Thomas Tapper, is equal to his book, "The Music Life and How to Succeed in It." I have been reading it to my pupils and they are deeply interested. I feel doubly repaid for the money invested.

MRS. FANNIE R. MAY.

I am delighted with Dr. Clarke's "Pronouncing Dictionary of Musical Terms." The work has been prepared with great care and is the most complete I have ever seen. It will fill an important place in the student's musical education, and will make an excellent reference book for teachers.

MRS. M. A. WILSON.

Allow me to express my pleasure and satisfaction at the promptness and completeness with which you fill my orders. It is a pleasure to deal with your house.

B. A. HUTCHINSON.

I find Elson's "Reminiscences" very interesting and entertaining, also instructive. Mr. Elson is a humorous writer.

CLARA SCHUETTE.

I congratulate you on the selections of music for THE ETUDE, which, indeed, improves with each new issue and deserves the support of all teachers and students, as it is of helpful means to them all.

CLARA SCHUETTE.

I think, without exception, THE ETUDE is the best musical journal that I have ever seen, and you deserve the thanks of the musical public of the entire country for publishing such a journal.

BENJ. E. WHITING.

I am so much pleased with Dr. Clarke's "Theory Explained to Piano Students" that I wish to order another copy.

H. M. JEWELL.

"Clarke's Dictionary" has been received. Every conscientious student or teacher needs a dictionary of musical terms—a dictionary concise, reliable, and at the same time exhaustive. Such a dictionary is to be found in the new work of Dr. Clarke's which you have recently published.

JESSIE MAE WHITTAKER.

I like THE ETUDE very much and am going to place it in the homes of my pupils at the beginning of next term. It is the best I know of.

J. MADISON PORTER.

THE ETUDE, carefully read, thoughtfully considered, and practically applied, will double the value of the efforts of the pupil or teacher who reads it.

GEO. H. CARR.

THE ETUDE is the most thorough, the most excellent and reliable magazine in every way that I take. It is food for pupils, and supplies a great need to the up-to-date music teacher and the music-loving parent.

MISS JEAN OCTAVIA YOUNG.

I have Tapper's "Music Talks with Children," and must say it contains no end of valuable ideas, even for grown-up children.

J. A. SCHAEFER.

I am delighted with Mathews' "Graded Course."

G. A. TALBOT.

I am delighted with THE ETUDE and find it a great help in my teaching. I would recommend it to any one wishing a good, reliable musical magazine.

MISS IDA L. FUNK.

The "Teachers' Class Book" is the most useful book I have yet seen, and Landon's "Foundation Materials" is the most satisfactory book for beginners I have ever used.

IDA L. FUNK.

I am perfectly delighted with the student's edition of "Clarke's Dictionary." My pupils also praise the little book,—so complete and neat.

MRS. HATTIE C. SMITH.

"Music Talks with Children," by Tapper, is so simple, so true in its words and phrasing, that verily it must be comprehended by very young children; still, the strength and purity of its expressions and thought appeal to the innermost feelings of the higher and more cultured intellects. It is a work—a gem of its kind—that ought and should not only be read, but reread and studied by all lovers of the Divine Art, and of which one will not tire, for at each new phrase, at each chapter, the ideas therein expressed appeal in a purer and nobler spirit to our sentiments. The author thereof is to be congratulated, and the success of his book is not to be doubted. As it recalls to my mind a saying of my mother, "Laisse parler ton cœur, mon enfant," it really has, in speaking to my higher and better self, captured that one of an unknown friend.

MRS. SAMUEL BRUSH.

The service you have given me is the very best I have ever received from any house. I can not too strongly praise your fine business methods.

CHARLES ANDRE FILLER.

I received Tapper's "Music Talks with Children" and think each one a gem in itself. The reader will derive both pleasure and profit from its pages.

LULU GRAHAM.

"Music Talks with Children" is a good book and should be in the hands of every teacher and pupil.

F. W. HANDY.

I have never used a piano instructor that serves so well for foundational work as "Foundation Materials for Beginners," by Landon.

ED. T. BELL.

I received Landon's "Foundation Materials" and am very much pleased with it. It makes me wish I were a child again that I might begin the study of music in such an interesting and pleasing manner.

MARIE FISCHER.

It is with pleasure that I sound words of praise for the "Foundation Materials," by Chas. W. Landon. I have examined it carefully, and I intend to use it in the future with my young beginners.

MISS A. R. ROBINSON.

Copies of Landon's "Foundation Materials" reached me safely, and I think it is just the work all progressive teachers have been looking for; everything made entertaining, yet thorough and to the point.

MRS. E. BURNS.

We are delighted with the "Student's Writing Primer" and wish to make another order for copies immediately.

SRS. OF MERCY, MACON, GA.

I was so well pleased with Morris' "Writing Primer." It was what I was about to send for to look over, as I have tried to teach without one.

CORA A. TIDD.

Your plan of "Music on Sale" is certainly a decided advantage to music teachers.

MISS L. F. HIMBERGER.

I am in receipt of Clarke's "Musical Dictionary," with which I am delighted and will take pleasure in showing it to my friends.

CLARA M. SMITH.

I am more than pleased with Dr. Clarke's "Musical Dictionary," for it surpasses every work of the kind I have ever seen. I shall take great pleasure in recommending the Dictionary to all musical people.

C. A. RICKSECKER.

Special Notices.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

PIANIST AND TEACHER OF WIDE EXPERIENCE is open for engagement to take charge of Music Department in school or college. Mason Technic, Harmony, Counterpoint, Recitals. Refers to Mr. Wm. Mason, Mr. Theodore Presser, and others. Address 80 La Fayette Ave., Brooklyn, N. Y., care J. S. LEVERICH.

MR. W. S. B. MATHEWS WILL CONDUCT A summer class for Teachers, at his studio in the Tower of the Chicago Auditorium, July 5th to 30th. The course has been arranged for the purpose of stimulating Piano Teachers and adding to their knowledge as much as possible in the time, and with a minimum attendance upon Class Work by the pupils. The course is the outcome of Mr. W. Mathews' twenty-five years' experience in the needs of Teachers. Mason's Technics and the principles of piano teaching generally, including the entire musical development of the pupil, will be substantially the ground covered. A Vocal Department will be conducted by the celebrated Mr. J. D. Mehan, of Detroit. For particulars write to Mr. Mathews, as above.

OPERA "PANATHENÆA," BY FANNY Granbery Levy, for School Commencements and Church Entertainments. Published by Gordon, New York.

SPECIAL SUMMER TERM FOR PIANO TEACHERS. Silas G. Pratt, the Composer, Pianist, and Principal of the West End Private School of Piano Playing, 69 West Eighty-eighth Street, New York, will give a special summer term for Teachers and those desirous of becoming Teachers, commencing July 1st, and lasting six weeks. Rudiments of Harmony practically applied to Piano Playing; Interpretation Classes; Pupils' Recitals; Examinations and Teachers' Certificates awarded. For circulars and terms apply to the address above.

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